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## FOREWORD

It is significant that two of the most gifted peoples of antiquity conceived the spirit of poetry as embodied in woman's form. To the Muses of Hellenic myth the Hindus have created a parallel in the figure of Sarasvatī, both East and West recognising that the temperament of woman is more sensitive than that of man to the indefinable and elusive emotions of poetic inspiration.

मरमविप्रतिभा किं श्रेष्ठं रूपमुद्भवेत् ।

इति श्रीमूर्तिमापना प्रद्वाराक्षीत् मरमताम् ॥

Historical experience justified this primitive imagination by producing in Greece Sappho, perhaps the greatest of all singers of lyric passion, Myrtis, who dared to enter the lists against the mighty Pindar, Erinna, and others, while India records a long series of gifted poetesses who have handled many themes. The present work of Professor Chaudhuri gives us all that Time has spared of the verses written by women in Sanskrit and Prakrit, and for this service we must be deeply grateful to him. When we range further afield and survey the contributions of women to the literatures of the Dravidian languages and the medieval and modern vernaculars we shall see the vista greatly widening. To mention only two outstanding figures in Tamil poetry, we have Avvaiyār (a name that seems to cover several personalities) and Āṇḍāl, the Sappho

## PREFACE TO THE FIRST EDITION

The object of this volume is to bring to light, for the first time, the poetic genius of the Sanskrit poetesses, ancient and mediæval. The materials have been collected mostly from unpublished manuscripts<sup>1</sup> In the supplement, several Prakrit poetesses have also been dealt with.

The work is divided into three parts. The first part contains an Introduction in English giving informations about the personal histories, dates, works and trends of thought of the poetesses. In the second part are given some select verses of the Sanskrit and Prakrit poetesses, with annotations and references. The English translation of the verses is given in the third part, followed by ten appendices. In the Bibliography (Appendix IX), main entries will be found under the titles concerned.

Thanks are due to the following for kindly lending, or otherwise giving us every facility for consulting their manuscripts —

- 1 The Librarian, India Office Library, London
- 2 The General Secretary, Royal Asiatic Society of Bengal, Calcutta
- 3 The Secretary, Bombay Branch of the Royal Asiatic Society
- 4 The Secretary, Bhandarkar Oriental Research Institute, Poona
- 5 The Secretary, Saraswati Mahal MSS Library, Tanjore
- 6 The

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<sup>1</sup> See Bibliography under *kośa kīrtan* p. 163-164 and under Manuscripts (p. 16).

Director Adyar MSS Library Adyar 7 The Curator  
Government Oriental MSS Library Madras

Thanks are also due to the eminent Oriental scholar  
Dr L. D Barnett, C B F B A M A D Litt for kindly  
writing a Foreword to this volume

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CALCUTTA }  
*August 1939* }

J B C

## PREFACE TO THE SECOND EDITION

It is gratifying that a second edition of this volume  
has been called for and that the series has roused a keen  
interest in India and abroad

In this edition the book has been thoroughly revised  
and some additions and alterations made The transla-  
tion has been made more literal

As a large number of MSS has been used from each  
of which only a few verses—in some cases even one or  
two—have been culled detailed critical accounts of  
these have not been considered necessary Brief des-  
criptions however will be found in the Bibliography

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**INTRODUCTION**

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## INTRODUCTION

This volume is intended to serve as an anthology of select Sanskrit verses of as many as 33 poetesses. The verses numbering 140 are culled from different Sanskrit anthologies, collections of stotras and treatises on rhetoric.

The verses put together for the first time in the present work, are specimens of Sanskrit poems that Indian women were capable of producing. However, as in the cases of the Vedic hymns of the female R̥s and the gāthas of the Buddhist Theris a doubt may be raised here as to whether or not these verses were the actual compositions of the poetesses. This kind of doubt is due either to an inherent prejudice in men against the capacity of the opposite sex for the production of anything of literary or cultural value, or to our ignorance of the actual state of things which prevailed in this country in the past, or even due to our desire not to allow women to appear as competitors in the literary or intellectual field.

In order to remove any such doubt as to the possibility of genuine poetical and literary contributions by women in India, it may here suffice to refer the reader to the following five authorities of different ages —

1. The Bṛhad aranyaka Upaniṣad which prescribes a special ritual by which a married couple

might have a learned and long lived daughter born to them<sup>1</sup>

2 The Buddha's famous pronouncement that some women were superior to some men morally and intellectually<sup>2</sup>

3 Vatsyayana's Kama sutra which speaks of the intelligence and Sastric knowledge of courtesans princesses and daughters of ministers<sup>3</sup> and provides for the training of girls in the art of poetry among other things<sup>4</sup>

4 The Lalita vistara in which Prince Siddhartha mentions the capacity for the composition of verses as one of the accomplishments of the bride worthy of his hand<sup>5</sup>

1 BrhUpan vi 4 17 "अथ य इच्छेद्द्विता मे परिडता जायेत सवमायुरियादिति" etc

2 Samvutta V I p 86

इवीपि हि एकञ्ची या सेम्यो पोसा, चनाधिप ।

मेवावती सीलावती ।"

3 KamaS 1 3 12 "सन्त्यपि खलु शास्त्र प्रहत-बुद्धयो गणिका रान पुत्र्यो महामात्य दुहितरश्च ।' Cp Majjhima nikaya III p 906 "इथ पन, माणव, एकञ्चो इरिथ वा पुरियो वा समण वा ब्राह्मण वा उपमकमित्वा परिपुच्छिता होति सो तेन कम्मेन महापानो होति ।"

4 See KamaS list of 64 arts 3 14 pp 80 86 of Mahesa Pal's ed

5 LalVis Chap 12 p 108

'मा गाय लेख लिखिते गुण अर्थ युक्ता

या कन्य इदं भवेन्मम ता वरेया ।

5 The Kavya mimamsa in which the celebrated poet, dramatist and rhetorician Rajasekhara records the following significant observation —

“Like men, women, too, can be poets. Genius inheres in self, irrespective of sex differences between men and women. It is heard as well seen that princesses, daughters of ministers, courtesans and concubines are possessed of extensive knowledge of the Sastras and poetic genius.”

Rajasekhara practically reiterates the verdict in Vatsyayana's Kama sutra

Before dealing with the sentiments and general trend of thought in these verses, it may be convenient to introduce the reader to their authors individually, in the alphabetical order of their names, with such details regarding their personal history and their compositions as may be supplied

## 1. ANONYMOUS

The Subbasita haravali, composed not later than the 17th Century A D, contains a stanza from the pen of an unknown poetess. The date of the above anthology may be taken to indicate only the lower limit of the date of the poetess herself. The stanza has for its theme only a love message poetically expressed. All that we have in it is but a simple and spontaneous outburst of a distressed heart

1. ५३ १ ७३ पुष्पव्याधिताऽपि क्वामयतु । मस्तारा  
व्यामनि ममरति, न स्वीरा पश्य वा विमामयेच्छते । श्रूयते  
ह्येतत् १ रात्रिपुष्पा महामात्रदुहितरा गगिरा कतुरिभवाय

## 2 BHĪVĀDEVĪ

She is also called Bhāvākadēvī or Bhāvākadēvī. Of the three verses of Bhāvādevī, contained in the present work, two are reproduced from the Kavindra-vacana-samuccaya<sup>1</sup> and one from the Sad-ukti-karnāmṛta. There is no other means of determining her date, even the date *ad quēn*, than the probable date of the compilation of the two anthologies in which the verses are quoted and preserved, the Kavindra-vacana-samuccaya compiled in the 11th Century A. D. and Sad-ukti-karnāmṛta not earlier than the 13th Century A. D.

One of the verses of the Kavindra-vacana-samuccaya<sup>1</sup> offers rather a delicate description of the bust of a young woman with the employment of pun as a figure of speech.

Of the other two verses in these anthologies, one<sup>2</sup> vividly portrays the gradual separation between the couple and the other draws a picture of how a reunion was brought about between them. The piteous description how the separation came about and her agonies knew no bounds is typically feminine. The gradations of the husband's behaviour towards the wife are well demarcated —

First, no brooking of difference whatsoever, in body or soul, second, slackening on the part of the husband while her love for him was being intensified all the more, third, the degradation of their union in wedlock to a mere common relation between an all-powerful lord, on the one hand, and an all submissive

but despairing wife, on the other. She, nevertheless, maintains her traditional virtue of forbearance and magnanimity in not blaming her husband even for that.

The other verse<sup>1</sup> alters the picture and vividly depicts how the happy change came about in the sinning heart of the husband as though by a magic brought by the tested virtue of the wife.

The husband falls at the feet of the wife and begs her forgiveness. The wife, still indignant and unreconciled at heart, pretends indifference and forgiveness. So she piously points out to her husband that he need not degrade himself so, for he is, after all, a man, free to do what he likes, but she herself, a woman, ought not to have lived when deserted in such a way by her husband. So, it is she who ought to plead for forgiveness, and not he.

As a woman, the poetess displays a keen psychological insight into the nature of women always ready to forgive and forget the misdeeds of their loved ones, yet giving way to temporary indignation or mana which is but the other side of love.

Sweetness and simplicity are the two pre dominating features of her style. She expresses herself charmingly in short and simple sentences, avoiding long, unfamiliar and compound words as well as complicated metaphors and other heavy rhetorical devices, often indulged at by poets and authors at the expense of their meaning and style. This freedom

from too many embellishments enhances the beauty of her verses all the more

That she was fairly well skilled in the art of rhetoric too is, however, clearly manifest from the few figures of speech she uses. For example, in the first verse are found the figures of speech called *śiṣṭa-samāśokti* and *atīśayokti*, and in the third *arthāntara-nyāsa* and *ākṣepa* (*vidhy-ābbāsa*)

Bhāvadēvī, thus, proves herself a poetess of singular merit

### 3 CANDALAVIDYĀ

She was a contemporary of Kālidāsa, i.e. flourished about the 4th century A.D. Nothing more is known about her. She seems to be a Court poetess of the celebrated King Vikramāditya, and to be much favoured by him, as evident from the fact that he allowed her name to be coupled with him as the joint author of the same poem

The above verse is found in the anthology *Saduktī-karṇāmṛta*, under the joint authorship of Candālavidyā, Vikramāditya and Kālidāsa. It is a beautiful pen-picture of a moon-lit night, with the silvery moon bathing the worn out world in milk, as it were, and quenching the thirst of the withered *lumuda*-flower

As the name of Kālidāsa is associated with this verse, it is difficult to decide the poetess' own merit in composing it. It is indeed a high class poetical composition, but how much of it is the work of the



celebrated poet and how much of the other two is open to question. However, the very fact that Candalavidya was thought fit to be cited as a joint author with Kalidasa seems to imply that she was at least a renowned poetess of that time.

#### 4 CANDRAKANTA BHIKṢUṆĪ

The epithet Bhikṣuṇī attached to her name is enough to suggest that she was a Buddhist sister, probably of Nepal. We know, however, nothing about her beyond the fact that a Sanskrit stotra on Avalokiteśvara was her composition. The stotra is an aṣṭaka, composed as it is of eight stanzas only. In it she describes the physical and mental characteristics of Avalokiteśvara—the beauty of his body and the sublimity of his soul. He has the pure serene beauty of the moon and lustrous loveliness of the lotus. His face is like the moon, his eyes like the lotus, his hands and feet are crimson like lotus petals, his gait is graceful like that of a swan. He, the Victor, is an ocean of knowledge, the offerer of boons, the remover of calamities, the teacher, guide and redeemer of mankind.

The stotra is undoubtedly an outcome of her inner devotion and pious heart and the object of praise is the iconic form of Bodhisattva Avalokiteśvara, a Mahayana deity. The octad is composed in the toṣaka metre throughout. Her choice of words is not happy in all places nor is her art of versification perfect. The physical features of the Bodhisattva are intermingled at random with his spiritual

characteristics, and even the description of the physical traits does not follow any well ordered system. The diction too is not always very lucid, nor does it yield a sensible meaning in all places. The stotra stands, nevertheless, as a rare example of simple homage of a devoted female heart, characterised by spontaneity of expression and sincerity of tone.

In the alphabetical index of printed books and manuscripts published by the Asiatic Society of Bengal, two stotras are catalogued, one under the name of Candrakanta Bhiksuni<sup>1</sup> and the other under Candrika<sup>2</sup>. The stotras are found on examination to be identical, which fact alone proves the identity of the two names. All doubt about the identity of the two names, Candrakantā and Candrika, may be set at rest, but the fact is that in one MS the name is spelt as Candrakanta and in the other as Candrikanta and not as Candrika. Candrikanta is obviously a wrong spelling of Candrakanta.

### 5 CIVANMA

She, as her name implies, is a South Indian poetess. Her stanza, composed in the Sardula vibhīṭa metre, is found quoted in the Sarasvatī lāṭhā bharaṇ of Bhojadeva who flourished not later than the 10th Century A D. The same is preserved also in the Saṅgadhara paddhati<sup>3</sup>.

1 See pp 244 and 256 of the Alphabetical index

2 See pp 243 and 257, op cit

The MSS are RASB, Hodgson collection nos B 39 and B 69

3 Tanjore Sarasvatī Mahal Sanskrit MSS Library MS

The stanza, so far as its theme goes, is an eulogy of Siva, betraying her own religious faith. The deity is represented in his aggressive spirit and overbearing attitude. The deity in his Mahabhairava attitude overpowers five incarnations of Viṣṇu, the rival god.

Cinnamra seems to be rather fond of long compounds and bombastic style. But her poem undoubtedly bespeaks of her knowledge of the Smṛtis and the Purāṇas.

## 6 CINDHADIPIKĀ

Her verse, composed in the Vṛtt metre, has been reproduced from the Śarugādhara paddhati in which it is found quoted. There is no earlier work in which it may be traced.

The stanza is probably intended to be useful to the housewives as it describes in some detail the process of perfuming clothes and rooms. A poem dealing with such a theme can hardly have anything which is striking either in thought or in expression or in metre. It is technical and matter of fact and that is all.

## 7 CĪRPI

As many as eighteen verses of Cāurī are included in the present work. The lower limit of her date may be fixed as the seventeenth century A.D. as she is found quoted in works that cannot be dated later than that period. She is quoted, for instance, twice

in the *Sukti-sundara*<sup>1</sup>, a work by *Sundaradeva*, who cites also a verse, composed in praise of *Shah Jehan*<sup>2</sup>. *Sundaradeva* also quotes *Venidatta*<sup>3</sup>, author of *Padya-veni*. *Venidatta* is also known as the author of the *Pañca-tattva-prakāśikā*, written in 1644 A D <sup>4</sup>. *Venidatta*, too, has quoted *Gaurī* in his *Padya-veni*<sup>5</sup>. It is, however, certain that the date of *Sundaradeva* cannot be later than 1710 A D which is the date of the manuscript of his work, prepared by *Daivajña Dāmodara Maudgali*.<sup>6</sup>

She comes out in her poems as a versatile writer on such subjects as *Śiva*, *Kalpa-vṛkṣa*, *King*, *Woman* and *Nature*,—subjects devotional, mythological, political, erotic and lyrical. Under the head political come such subjects as the *King*, the majesty of the *King*, the *King's* enemy, the *King's* weapon *bhuśandi*, the *King's* warfare and the wife of the *King's* enemy. Under the head erotic her themes are a woman, a woman after bath, different features of a beautiful

1 MS, Bhanu Daji's collection, No 1237, Bombay branch of the Royal Asiatic Society

111 5, प्रध्वश्यच्छ्रुति मस्तनः, etc

111 2, नो चापारत्नं, etc

■ Date of accession 1628 A D

3 iv 32, यद्वाञ्छानि च मां हिंसानि करिणा, etc

iv. 33, नो म्लानिं भवते दिने न च, etc

4 See Notices by Rajendra Lal Mitra, MS no 1436

5 See the text under *Gaurī*, p 8 f

6 शके दंताम-भू-तुल्ये [१६३२] विह्वल्यन्दे मधो गुरो ।

वृष्ण पक्षे अनुभवालिङ्गामोदरः सुधी. ॥

woman eye brows, eyes, side glance, lips, feet and nails on the toes The morning breeze and the summer-day are the two themes of her lyrical poems

In her poem on Siva, Gauri invokes the blessings not of Siva the terrific deity, the Destroyer of the universe, but of Siva, the auspicious, the Preserver In it, Siva is pictured in a happy, serene and amorous mood, fondly embraced by his beautiful consort Parvati, and well disposed towards mankind (v 1 of Gauri, p 8)

She proceeds next to eulogise the King as patron, devoting no less than six stanzas to portraying his power and majesty The King is first represented as the preserver and upholder of righteousness on earth Religion and morality have lost their sway, the Vedas have become obsolete, the Smritis corrupt the Brâhmanas powerless Now it is for the King alone to revive and rejuvenate the Kingdom of God on earth (v 2)

The King is then described as the destroyer of evil, as the conqueror of his enemies, whose ill reputation is black as the river Yamuna, as the spots of the moon, as a ferocious animal, as the coil of a snake as the neck of Nâgânâtha, as a moss as the cuckoo, and as the dark cloud—his spread far and wide She uses all these imageries only to bring out the magnitude of the evils the King has to overcome, and the enormity of the task enhances, after all the greatness of the King himself (v 3)

The two stanzas on the weapon bhûjâh, too, go to illustrate the supreme might of the King

This terrible weapon is a destroyer like the great goddess Kali or poisonous like the deadly venomous snake on the arm of Siva but to the King it is a mere adornment, to be handled at will (v 4 5)

The stanza on war serves the same purpose The war lasts for a very short time indeed The King has to make no effort whatsoever yet the whole host of his mighty enemies is immediately brought to subjugation (v 6)

In the last stanza of this series the piteous condition of the wife of the vanquished enemy is vividly portrayed The proud and beautiful lady glowing with anger is nevertheless compelled to seek shelter in hills quite unfit for affording real security to her never turning back to the conqueror for mercy (v 7)

Now Gauri turns her attention to a more familiar subject viz beauty of the fair sex and devotes eight stanzas to this topic The fair damsel<sup>1</sup> is first of all described as created by Brahma Himself as the better half of man (v 8)

A lady just coming out of water after bath surpasses even Rati in beauty While she shines forth with her own splendour she is taken by all to be the water goddess herself (v 9)

The beauty of the various features of a lady too is described with considerable ingenuity First

1 The word Gauri here may mean (1) a fair damsel or (2) the goddess Uma or (3) again the poetess herself it being a frequent habit with Indian writers to extol themselves Cp VIII

her eye-brows are depicted as a pair of beautiful dark umbrellas, presented with pleasure by the creator to the eyes. Her eyes put to shame the cakora and khañjana birds, the fish and the deer, even surpassing the eyes of all of them in beauty. The Creator provided the eyes with beautiful umbrella-like eye-brows as emblems of sovereignty (v. 10)

In the next stanza, the eyes themselves of the lady are described. Here the face is described as the lake of love, the repository of the nectar of beauty, while the eyes are compared to a pair of saffari fish floating about happily and conducing to amorous sentiments (v. 11)

Her amorous side glances act like a snake-bite that immediately benumbs even the gods, not to speak of men (v. 12)

Her lips are constituted of the very essence of ambrosia and coral. Just as ambrosia reawakens a snake-bitten man, so they, in a moment, revive and cheer up the love-lorn heart (v. 13)

Her saffron-red feet are the most perfect creations of the Creator who created corals and red-lotuses, but never got complete satisfaction until he came to create those lovely feet (v. 14)

Similarly her red finger-nails are described as the five petals of the blossom of love (v. 15)

Thus the eye-brows are compared to a pair of umbrellas, the eyes to a pair of fish, the face to a lake, the amorous glance to a snake-bite, the lips to the life giving ambrosia, the feet to the best of all red objects, and the nails on the toes to petals

All these metaphors are very appropriate and charming and display equally the great gift of imagination and of expression with which the poetess Gauri was fully endowed.

Her stanzas on Nature are similarly tinged with a marvellous poetic and imaginative talent. The similes used by her are novel at the same time charming and true to the point.

In one of her verses she depicts the cool morning breeze as an ardent lover repeatedly embracing its lady love—the flowery and sweet-scented golden creeper (v 16).

In the other the hot summer day following upon the cool and amorous days of the spring is described as the cause of torture for the lover who is separated from his beloved as a thunderbolt scorching the tender creepers and trees of the spring as the doomsday of the fair ladies in love (v 17).

Gauri represents the tree of all desires (kalpa vrksha) as the best of all heavenly trees yielding objects of desire at all times (v 18).

Thus Gauri shows an originality of conception with the versatility of her poetic genius. Rhetorically, metrically and rhythmically she is perfect and stands unsurpassed. An easy grace is a marked quality of her poetic diction. Her stanzas are free from artificial, forced and pedantic expressions. Alliterations contribute to the sweetness of the rhythm. The similes and metaphors are used with propriety, skill and effect. She has acquitted herself admirably of all amorous suggestions in offering a poetic delineation of the eyes, lips, etc. of the fair



sex. She has employed with perfect mastery not less than nine different metres sama<sup>1</sup> and ardha sama jati<sup>2</sup> and matra. Her verses are remarkable for the successful employment of such figures of speech as samasakti,<sup>3</sup> malopama<sup>4</sup> vibhavana<sup>5</sup> apahnuti<sup>6</sup> anumana<sup>7</sup> and vyatireka<sup>8</sup>.

### 8 INDULEKHA

It is rather a pity that only one verse of Indulekha should have been quoted and preserved for us by Vallabhaddeva in his Subhasitavali (15th Century A.D.) The sample offered is a bright gem of poetic art marked by music and rhythm and the idea too is an ingenious one. The figure of speech artfully employed is the vibhavana. The phenomenon of sunset suggests a problem to popular phantasy—where does the sun retire for the night? Some say thus some otherwise. Rejecting all the current ideas Indulekha advances her own answer—the sun at night enters into the heart of a love torn woman and makes it burn intensely throughout the whole night.

### 9 JAGHANACAPALI

The name of the metre Jaghanacapala of which the verse of Jaghanacapala is an illustration may give rise to the doubt whether the poetess is a historical personality. This verse naively portrays

1 Gauri & v 16 (31) p 13

2 v 7 (1) and v 16 (31)

3 v 6 (21)

4 v 13 (25)

5 v 10 (25) p 11

6 v 3 (18) and 14 (9)

7 v 10 (5)

8 v 14 (29)

the free love of a faithless wife of the Jaghanacapalā class when her husband is away from home. There is nothing in expression which deserves comment, though it is found appositely quoted not only in rhetorical treatises but also in the Kavindra-vacana-samuccaya and other Sanskrit anthologies.

10 KĒKILĪ

Her name seems to betray her connection with Kerala in South India. Her verse, reproduced in the present work, is culled from Venidatta's Padya-veni. The verse is a thoughtful eulogy of Sarasvatī, which sets forth the two opposite aspects of the Hindu goddess of learning, one inaccessible and the other accessible. The goddess is gracious and easily accessible to the great poets who draw inspirations from her. The metre employed is the arya. The idea is age old, there being nothing very new in it.

11 KUTALĪ

Her verse in āryā metre, appropriately called kulatokṭi, is quoted and preserved for us by Hari Kavi in his Subhāsita hāravalī (17th Century A. D.). It exposes, without any poetic embellishment and restraint, the gross idea of pleasure in an unchaste woman. Apart from depicting such psychology of an unchaste woman, there is nothing noticeable in it.

12 LAKṢMĪ

We would have sadly missed Lakṣmī's charming philosophical stanza but for its quotation and preservation in the Śārngadhara-padhātī (14th Century

A D) The thought expressed in it may not be quite new, but the imagery used in arguing her point is simply charming. Her verse is full of rhythm and music and her style very refreshing. The truth which she seeks to convey is that the will of God alone prevails throughout Nature as well as in all affairs of men. Though eager for sweet-scented flowers why does not the bee care for the sweet-smelling Priyangu? Laksmi's reply is—because Providence has willed it so and not otherwise. The same explanation she offers for all other happenings everywhere.

#### 13 *IAKSMI DEVI THAKURANI*

She was the celebrated Queen of King Sivasimha of Mithila who reigned in the 10th Century A D. Her verse in the Totaka metre throws some light on the social conditions of Mithila of her time, viz., that sisters were at times sold probably during marriage, for a large sum of money and that such marriages were viewed with disfavour by the public at least, by the Queen herself. The diction is graceful, and graphic is the description of the showy but thoughtless ways of a person who secures a fortune without any toil and effort of his own.

#### 14 *MADILASI*

The lower limit of the date of this poetess may be fixed as the 14th Century A D, since one of her verses is found in the Sarvagadhara paddhati compiled not later than that date.

Of the two verses of Madālasā, given in this volume, one is religious and didactic, and the other a description of Nature with a lyrical touch in it. In the first verse, she advises us to think about the other world, always bearing in mind the maxim "As you sow, so you reap". None can escape the consequences of his own acts, and his fate, here or hereafter, is decided by those effects alone.

The second verse describes how the rumbling clouds during the rainy season cause heart-burns to the separated lovers.

Madālasā was one of those few ancient poetesses who turned their thoughts to the other world. In fact, her religious verse is the only one of its kind in this volume.

The idea expressed in the second verse is ancient. It is, nevertheless, an interesting composition the mode of expression of which is rather charming.

### 15 MADHURAVARNI

This poetess cannot be later than the 17th Century A.D., for her verse "Ākārena sasi," etc., is found in the Subhāsita-hārāvallī of Harī Kavi who flourished about the 17th Century A.D.

We do not know whether Madhuravarni was the same as Madhuravānī, the talented poetess who adorned the court of the Nāyaka King Raghunātha of Tanjore (circa 1614 A.D.) and successfully translated into Sanskrit Raghunātha's Telugu epic Andhra Rāmāyana. She belonged to a scholarly family and was herself well-versed in all branches of Sanskrit

**Literature** She composed her own versions of the classics Kumara-sambhava of Kalidasa, Naisadha of Sriharsa and so on and wrote original campus too<sup>1</sup>

The verse given in the Subhāṭṭa-haravali describes how an unchaste woman recognises the good qualities of her husband yet cannot remain content with him, but must run after the forbidden

The verse is a beautiful portrayal of the mental perversity of a bad type of woman and lends an insight into her psychology. The style is musical and graceful

### 16 MADIREKSAVA

Her verse, reproduced in the present work from the Subhāṭṭa-sara-samuccaya offers a fine example of poetry on Nature. The theme of her verse, the advent of the spring, goes to suggest that, perhaps, she had composed five other stanzas each devoted to one particular season. The time chosen is the meeting point of winter and spring when the bees are swarming in the lotus pool and humming together as though to impel the lotus buds to come above the water level soon for full blooming. The imagery is very fine indeed. Madirekṣaṇa possesses an easy and exquisite style enlivened by a subtle artistic sense and she has successfully handled Kala-bharinī, also called mala-bharinī, a metre not commonly used.

1 See Parivāṇa-campus of Madhvarāṇi

## I. MARULA

The present work includes two verses of Marula, one culled from Jalhana's Suktī muktavali (13th Century A. D.) and the other from the Saṅgīdhara paddhati (11th Century A. D.), to mention only the oldest of the Sanskrit anthologies in which they are quoted.

Both these verses deal with the single topic of love, the first portraying separation the second reunion.

In the first verse, we find the picture of a girl, grief stricken at her separation from her lover trying hard, however, to avoid detection by her elders. So all throughout the day she, with the greatest difficulty, checks the tears that are always threatening to overflow her eyes. But during the night when she is alone, she gives vent to her sorrow and her bed becomes wet with her tears. Lest this too be discovered by her people, she carefully dries it up in the sun the next morning. It is in this way that she is spending her time.

In the second verse, we find the separated girl reunited with her lover. She has become thin through pining for her lover, and has paid no attention so long to her dress or ornaments dusky through neglect. Her lover notes these signs with delight and playfully asks her the cause. She at first pretends indifference and answers that she is quite happy and healthy, but immediately after falls on her lover's chest and gives vent to a flood of joyful tears.

Marula is evidently a great and famous poetess. She is one of the Sanskrit poetesses to whom Dhanadeva paid highest compliments both for their

erudition and the high quality of their poetry.<sup>1</sup> Even in these two stray verses Marula displays her great poetical powers, charm of diction and rhetorical perfection. Her delineation of the two pictures bears the impress of her deep sympathy and keen psychological insight. Both the verses may stand as high class Sanskrit love poems with realistic touches in them. The sentiments of grief, indignation and joy are accurately portrayed. The entire artlessness of her style is refreshing. She appropriately employs *mandakranta*, the metre usually used to express pathos.

### 13 MORIKA

The four verses of Morika given in this work are gathered from the *Sukti-muktāvalī*, the *Sarngadhara paddhati*, the *Subhāsitāvalī* and other Sanskrit anthologies. All of these, too, deal with a single topic of love, in four successive phases, viz., separation, sending the messenger maiden to her lover by the lady, direct pleading by her and happy reunion.

The first verse represents the sad plight of a lady separated from her lover. With tear-drenched eyes she draws lines on the floor representing the number of days before her lover could return to her, but dares not count them lest the counting should falsify her own estimate.

I SP, v 163, p 26

शाला विद्या-भारुता-मोरिकाया काव्यं कर्तुं सन्तु विज्ञा स्त्रियोऽपि ।  
विद्या वेत्तु यादिनी निर्विजैतु दातु बहु य प्रवाश म वन्द्य ॥

In the second verse a messenger maiden is sent by the lady in love to her indignant lover. This clever maiden sweetly placates him by asking him to come to the lady as each of them is incomplete without the other as each is supremely worthy of the other.

In the third verse the lady love overjoyed at meeting her lover pleads with him not to go away and leave her again thereby sending her immediately to death. Her house is of course not fit to accord him a right royal welcome yet she is there to dedicate herself entirely to him.

In the fourth verse the two lovers are united and in supreme bliss. The lover foregoes all idea of leaving his lady love even at the cost of neglecting his mundane affairs and suffering monetary losses thereby.

Like Marula Morika too was a poetess of renown as her verses are found in so many anthologies as well as in several famous treatises on rhetoric. She too has been placed by Dhanadadeva in the foremost rank of Sanskrit poetesses.<sup>1</sup>

Like Marula Morika is a delicate painter of the different phases of love its sentiments expressions moods and devices. Her delineations are life like and entrancing and her style is elegant and exquisite.

#### 19. NAGAMMA

The name shows that she was a Southern Indian lady. One of her verses a salutation to the



rising sun is preserved in the Sarvagadhara paddhati. The sun is beautifully described as crimson like a parrot's beak and as the ear-ring of the eastern horizon.

In this single verse the poetess gives considerable evidence of her poetic genius. The verse is embellished with alliterations, by means of which a sweet musical effect has been secured.

## 20 PADMAVATI

Two of her verses, viz., "Dantali dadimi bija", etc., and "Harinas tv arave, etc." have been quoted by Haribhaskara in his Padyamrita tarangini.<sup>1</sup> Haribhaskara is no other than Bhaskara, son of Apaji, grand son of Hari and great grand son of Purusottama<sup>2</sup>, whose commentary on the Vṛttaratnakara<sup>3</sup> was composed in the Vikrama year 1732 i.e. 1676 A.D. According to Haribhaskara's own statement the Padyamrita tarangini was completed in the year 1730<sup>4</sup>.

1 PT., (Poona), f. 4 (b), r. 62, PT., (London), 2 ||

2 For a good account of Haribhaskara and his family, see PT., no. 200 of 1890-81, Bhandarkar's Report.

3 See Reports of Bhandarkar, 1881-87. For his Paribhasa bhāṣaka, see op cit., 1883-84 p. 60.

4 MS. no. 200 of 1890, Bhandarkar's Report.

आपादनामे मुचलज-पद्ये खचहि सप्तेन्दु मिते शुभेऽदे ।

शुरी नवम्यामयमन् सभाप्ति मन्-पथ प्रीवृष सरद्विणायम् ॥

He composed the work in Kāśī—

तन्मुते मास्कर वादया हरितिलपरमिष, etc

Venīdatta<sup>1</sup>, too, in his *Padya-venī* has quoted all the nineteen verses of *Padmavati* but one that find place in our work.

Nothing is known of *Padmavati*'s life. It may be that she was a native of Gujrat, anyhow, she has devoted two verses to the description of the damsels of Gujrat.

Like *Gaurī*, *Padmavati*, too, has dealt with a great variety of subjects, some of which are common to both. *Padmavati*'s subjects consist of the King, the miser and the villain, the hair, the face, the nose, the caste mark, the throat, and the arms of a beautiful woman, the lion, the horse and the crow, the lamp and the dawn, the stars, the summer, the summer-wind, the rainy-season and the sentiment of disgust. Thus she has dealt with human beings, animals, inanimate things, natural phenomena and human sentiment.

As regards the theme, the institution of a comparison between *Gaurī* and *Padmavati* may be helpful to the reader for a proper appreciation of both the poetesses.

Unlike *Gaurī*, *Padmavati* begins right on with depictions of human beings and devotes a good many verses to this topic. Her first verse is, as usual, on the King, but while in *Gaurī* we find no less than five verses on the eulogy of the King, in *Padmavati* we find only one. Further, while *Gaurī* depicts the King in a revengeful mood, engaged in war, his foremost

1. Venīdatta was the son of Jagajjivana and grand son of Nilakantha. For his date, see under *Gaurī*. For his work *Vasudeva carita*, see India office MS, no 3877.

duty, Padmavati depicts him in a playful mood, engaged in hunting, his favourite pastime. He has done his duty, i.e., brought all enemies to subjugation and has, thereby, become the foremost monarch of all, the sole resort of all other kings. Hence now he relaxes and happily goes on hunting, dressed superbly in blue, with a beautiful bow in his hand. His superb beauty makes the onlookers take him to be Cupid incarnate (v. 1)

While Gauri stops at delineating the King only, Padmavati goes on to give true pictures of other types of human beings such as a miser and a villain and makes very clever uses of puns in this connection. Thus, she points out that between a miser or *krpana* and a sword or *krpana*, there is only a difference of form (*ākāra*), their qualities being the same, or interpreted otherwise, only a difference of the vowel 'a' (v. 2)

In the same manner a comparison is instituted between a villain or *khala* and a plough or *hala* (v. 3)

Like Gauri, Padmavati too devotes as many as six verses to describing the features of a beautiful woman. Her black curly tresses are vividly described by means of a series of metaphors such as serpents clinging to the fair sandal creeper, bees sitting on the lotus petal or the black demon Rahu surrounding the moon (v. 4)

Her face surpasses even the moon itself in beauty and the cakoras find even the moon beams sour in com-

1 For details see the translation

2 See op cit

parison with the sweetness of the nectar of beauty of her face (v 5)

Her nose is like the beak of the Cupid like parrot (v. 6)

The caste mark drawn between her eye brows is like the arrow-head of Cupid (v 7)

Her throat is like the triumphant conch of Cupid and the three lines on the throat are the marks of Cupid's fingers as he held the conch for blowing it (v 8)

Her arms are like the celestial creepers of the ocean of love, or like the lotus creepers or like the mandal-creepers, or like the noose of Cupid or like the coral creepers (v 9)

While Gauri leaves the animals untouched Padmāvatī is not forgetful of the topic. In one verse she eulogises the lion, who, as a mighty being acts befitting his majesty, attacking the mighty elephant and not the poor deer (v 10)

In another, she skilfully employs the same set of words that are equally applicable as description of a horse as of a lotus<sup>1</sup> (v 11)

In a third verse which is didactic in its note, she wisely instructs the crow not to overstep the limit in its audacity, as it would be ridiculous at the end (v 12)

She makes use of pun—her favorite device—in the verse on the lamp as well, employing the same set of words that are applicable in their meaning to the lamp as well as to Abhimanvu<sup>2</sup> (v 13)

1 For details see translation

2 For details, see translation

Padmāvati's verses on Nature are lively and full of beautiful imagery. The lovely dawn is personified as Cupid's daughter, who taking the beams of the just rising sun, is coming to adore Lakṣmī by waving lights (v. 14). Then follows the description of a star-lit night. When Madana, the god of love, is out to conquer the whole world at night, Lady Night holds up the auspicious light, the moon, and scatters the rice-grains that are the stars (v. 15).

In her verse on summer, she describes the sun as the fiercely blazing luminary who is out to conquer the whole world, taking the aid of summer, his friend, and calling forth the lotus his lady-love, so long oppressed by the icy cold winter (v. 16).

Then she, in another verse, gives a vivid picture of the summer-wind, laden with dust and stones, robed in the burning rays of the terrible sun, drying up all the rivers, scorching all the trees, and emitting in volumes the burning heat like the venom of a serpent (v. 17).

The rainy season is described as a season specially congenial to the awakening of the sentiment of love. The roaring of clouds is nothing but the deep sighs of Madana, the clouds are nothing but his mad elephants, the lightning is nothing but a missile in his hand and the rain bow is nothing but a weapon for infatuating the world (v. 18).

Lastly, Padmāvati draws a vivid but horrible picture of a leper, causing loathsome feeling, in illustration of the sentiment of disgust (*vibhatsa rasa*). The leper is undergoing the fruits of his past misdeeds. He is covered all over with excreta and pus

and oppressed by animalcules in the ulcers. Flies are swarming around him. Blood is trickling down, and his hands and feet are falling off. People are turning up their noses in disgust and spitting at the sight of him (v. 19). The very justifies its title and the reader cannot help a shudder of disgust at the loathsome picture drawn in it.

Padmavati is undoubtedly one of the greatest of Sanskrit poetesses. Her versatility is amazing. Her profound scholarship and fine artistic sense are breathed forth by every one of her verses. The richness of sentiments combined with suggestiveness and the absence of superfluities and ostentatiousness render her composition very elegant and lucid.

Pun is her favourite device and she uses it with propriety and consummate skill in no less than four of her verses.<sup>1</sup> Surely it is not at all easy to devise words and to set them so as to make them applicable to two things that are otherwise not comparable : e.g., miser and sword, dishonest person and plough horse and lotus. Abhimanyu and lamp. These double tenders in meaning by the same set of words unmistakably prove her great mastery over the Sanskrit language. Padmavati compares favourably with Gauri in the matter of skilled use of similes and metaphors.

Her verses on Nature are perhaps, the most striking of all. The verses on the dawn, a star lit night, the rainy season and the like bear the impress of fine poetic touches, and expressed in a most charming

musical diction they speak eloquently of her superb gift as a delineator of Nature

Her power of vivid realistic description is just another striking feature of her poetry Two very good examples of this are furnished by her verses on the summer wind (v 17) and the sentiment of disgust (v 19) The first makes one feel as it were the hot breath of the blazing summer wind while the second enables one to experience the loathsome feeling actually generated in a person at the sight of a leper in the street

Of rhetoric she is a perfect master with lively examples of *utprekṣa*<sup>1</sup> *vyatireka*<sup>2</sup> *sandeha*<sup>3</sup> and *apahnuti*<sup>4</sup>

From the metrical point of view she gives us examples of both *jati* and *matra*<sup>5</sup> metres Her employment of the *mandakranta* metre in the verse on the rainy season is to say the least very apt and at once reminds us of the long drawn association of the same with the sentiment of pathos

## 21 PHALGUHASTINI

A line of one of her verses is quoted in the *Kavya-lamkara* sutra *vṛtti* of Vamaṇa<sup>6</sup> the minister of King Jayapīṭa of Kashmir who flourished about the 8th

1 V 1 This may also be an example of *smarana* which is defined as *Sadrśa vastu darśane sadrśa vastu smaranat*

2 V 6

3 V 4 v 9 *suddha sandeha*

4 V 8

5 K 18 su 3<sup>2</sup> p 11 *Vān vilasa ed*

6 V - *upag ti*

Century A D . Thus, Phalguhastinī must be earlier than that date

Of the two verses of Phalguhastinī, reproduced in the present work from many Sanskrit anthologies in which they are found quoted and preserved, one is poetical and the other philosophical in theme and import

The first is a beautiful description of moon 118a. The crescent moon, which is just a spot of whiteness in the midst of surrounding darkness, is described as a flower on the dark matted locks of Śiva, as the bow of Cupid, as a nail-mark on the hip of Lady Eve, as the smile on the face of Night and so on

The second contains a serious reflection on the momentariness of human existence. The Creator, the poetess points out, creates, no doubt, great and good things, but makes them all equally transitory. But what is the purpose in creating them with so much care and thought, if they are meant to be destroyed?

The very fact that so great a rhetorician as Yamana quotes her is enough to prove that she was then regarded as a poetess of high fame. The two of her verses reproduced here testify to her poetic gifts, such as richness and breadth of imagination, freshness and depth of thought, and elegance and clearness of expression

## 22 RAJIKANYĀ \*

The verses of Raja-kanyā, included in the present work, have been culled from the Sarvagadhara-

1 Saṁkalā or Candrakalā, talented daughter of a King of Kashmir. The romance between the princess and the



paddhati and several rhetorical works. Both of them are in the form of a metrical conversation between the princess and her lover. The princess tries playfully to test the lover by pointing out this is the palace of the lion (i.e. her father) who would like to drink the blood of the elephant (i.e. her lover) if he can catch him. Quite equal to the occasion, Bilhana at once replies that it may be so, but what elephant would leave a beautiful green young creeper (i.e. the princess) even at the risk of his life?

The second verse, which has been quoted in such rhetorical works of great authority as the *Sarasvatikanṭhabharana*, the *Rasagangadhara* and the *Sahityadarpana*, consists of a similar animated conversation between the princess and her lover. The lover says the birth of the lily is useless if it has not seen the moon-beam. The princess aptly replies to that by saying that the birth of the moon too is in vain if it has not seen the face of the lily that passes sleepless nights.

### 23. RASAVATI PRIYAMVADI

Rasavati Priyamvada who flourished at Faridpur, Bengal, at the beginning of the 16th century A.D., was a renowned lady who composed a religious work of high merit called *Śyāma rahasya*. Her single verse, included in this work, is a very fine stanza in the *Sardula vikṛita* metre. It is a stotra written in

famous Bilhana, the chief Court-poet of the King, is well known.

praise of Kṛṣṇa whose devotee the poetess herself appears to be. Her style is simple and elegant, and as a stotra, it is exquisite and touching. The underlying idea has a note of sublimity in it.

#### 4. SARASVATI

The present work contains no more than two verses of Sarasvatī the first of which is reproduced from Bhojadēva's *Sarasvatī khaṇḍibharana*<sup>1</sup> (10th Century A.D.) and other rhetorical works and the second from such anthologies as the *Sṛṅgadhara paddhati* and the *Saduktikāramita*. The first is an eulogy in anuṣṭubh of the King who is described as the nether region, the source of all hopes, fittest person to be fanned by the *chauric* and the sole representative of the three worlds.

The second is a fine stanza in the vāṇtā tilaka metre which may stand as a beautiful specimen of short reflective poems in Sanskrit. Its suggestiveness is of a noble order. A fragrance loving bee overlooks the faults, its thorns, absence of honey, dusty gloom, etc., and is content with the single virtue the flower possesses viz., its fragrance. By this our poetess means to suggest how good and noble men overlook the faults of others, seeking only the good points in them.

#### 2. SARASVATIKUTUMBADUHITI

The personal identity of this poetess is not expressed by her own name but only in terms of her relation to her father who was evidently a person

1. SKB, p. 270. Kavya-mālā ed.

favoured by the Muse (literally, a kinsman of Sarasvatī) The verses of father<sup>1</sup> and daughter are found quoted in the Sarvagadhara paddhati (14th Century A D )

Her verse in the anustubh metre presents a riddle, the solution of which depends apparently on the clearing of the pun on the word 'surata '

### 26 SİLĀ BHATTARIKĀ

Her poem "Yah laumara barah sa eva hi varah " etc has been quoted by Rajanaka Ruyyala in his Alamkara sarvasva,<sup>2</sup> composed in 1150 A.D The verse is also found in the Kavindra vacana-samuccaya which is probably of an earlier date The Sarvagadhara paddhati says that Silā composed the verse "Idam anucitam akramas ca pumam" etc in course of her play with Bhojaraja<sup>3</sup> Again, Rajasekhara pays tribute to her in a verse<sup>4</sup> King Mihirabhoja was an elder contemporary of Rajasekhara Probably, it is this Bhojaraja with whom Silā was engaged in conversation and with whom she seems to be on a term of considerable intimacy<sup>5</sup> in which case Silā must have flourished in the 9th Century A D

Of the six verses of Silā Bhattarikā, also called Silā Bhattarika, included in this volume, two portray

1 Father's verses are also found in the Bhoja prabandha of Ballala (16th Century A D )

2 Karva-mala series I<sup>6</sup>33, pp 15-8, 200

3 V 564

4 Jalkana's SMV, p 47

5 See Silā s v C

the plight of the separated lovers, two are in the form of a conversation between a lady and a messenger-maiden, one depicts the character of an unchaste woman, and one is a passage at arms between the poetess herself and King Bhoja.

In the first verse, which is in the *hr̥iṇi* metre, we get the piteous picture of a lady left by her lover. She is being constantly tormented by the pangs of love, but neither her angry lover, nor the equally relentless Yama is coming forward to relieve her, yet how can such agonies be borne by a tender damsel? (v 1)

The second verse, in the *anustubh* metre, represents the other side of the picture. The man, separated from his lady love, is undergoing similar agonies and spending sleepless nights, thinking of her alone. Thought and sleep are like co-wives, where one is present, the other is absent. Now that he is given to thinking day and night, sleep has deserted him (v 2)

In the third verse, in the *sardulā-vikṛita* metre, the deserted lady sends her maid to her lover with a message of reconciliation. At the same time, she is not unmindful of warning her maid against the possibility of a scandal. She, her maid, a young woman, he, her lover, too, is a sprightly and fickle-minded young man, it is even-tide and the vernal breeze is blowing, the place of their meeting, too, is a deserted one, so let her be careful (v 3)

The fourth verse, in the *sardulā-vikṛita* metre, reveals that her fear about the young messenger-maiden was not unwarranted. The maiden has her

excuses, no doubt, but they prove eventually all futile (v 4)

The fifth verse, also in the *śardula vikrīḍita* metre, portrays the unjustifiable ways of an unchaste woman. She never remains content with the same lover for long. Her old lover is there, the amorous nights of spring have arrived once more, the fragrant breeze is blowing as before—yet now she fails to find any pleasure in these as she used to do before. Now she is longing for a new paramour (v 5)

The sixth verse, in the *pucputāgā* metre, is grossly rudericate (v 6)

Sila is one of the greatest and most well known of Sanskrit poetesses. Her verses are cited in almost all the best known anthologies and copiously quoted in the standard rhetorical treatises. She has been honoured by Dhanaḍadeva as gifted with great poetic genius and erudition<sup>1</sup>. What strikes us most in Sila is her wonderfully keen psychological insight, displayed in every one of her verses. The agonies of separation are very realistically portrayed by her in the first two verses. The lovers have quarrelled yet are ever pining for each other, their mutual love being enhanced all the more through temporary separation. No less realistic is the picture of a jealous and suspicious lady in the third and fourth verses, mistrusting even her trusted maid. Love begets jealousy, jealousy suspicion. Well knowing the fickleness of men, she thinks it better not to take any chances, even with her nearest friends. Finally the

perverted mentality of a coquette is well-reflected in the fifth verse

She has an easy-flowing and musical style. Rājasekhara praises her as commanding, along with the great poet Bāna, the pāñcālī style in which an equal attention is paid to the idea and its expression.<sup>1</sup>

### 27. SITA<sup>2</sup>

As her verse "Mā bhairā śasāṅka" etc has been quoted in the Kārya-mīmāṃsā of Rājasekhara, she must have flourished before the 10th Century A. D.

The above is a love-poem in which the lady tries to encourage her frightened lover, not in plain words but indirectly, with the help of a rhetorical embellishment that is known as aprastuta-prasam-ā. This verse has been quoted by many famous rhetoricians.

### 28. SUBHADRA

Only one verse of Subhadrā, quoted in the Subhāsitāvalī of Vallabhadeva, is reproduced here. It seeks to bring home to us the puissant truth that attachment is the root cause of the whole series of men's mental agonies. This it accomplishes by

1 शन्दार्थयोः सगो गुम्फ गज्जाली रीतिरिष्यते ।

शीला मदारिम वाचि वाणोक्त्रियु च मा यदि ॥

Jalhanas SMV, MS, no 370 of 1881-87, Bhandarkar's Reports, f 16 (b), p 47 of SMV, GOS, vol 82, 1933

For a different view about the pāñcālī rīti, see SahDar, p 467, l 13 f

2. Also called Sita

bringing in as an instance the successive phases of torture undergone by milk, such as boiling churning and so on—all due to its *sneha* (fat) <sup>1</sup>

The present verse is simple and the idea beautiful. The pun on the word *sneha* is rather clever.

## 29 TRIBHUVANASARASVATI

The Karpura māñjarī of Rājā ekkura records the name of one Tribhuvanasarasvatī the elder sister of Mahitālasarasvatī. If our poetess be identical with this Tribhuvanasarasvatī she must have flourished before the 10th Century A.D. In any case she cannot be later than the 13th Century A.D. as two of her fine verses are preserved in the Śūluktī Karmamṛta. The first describes the superb beauty of the King who outshines even the moon itself and attracts all the ladies without any exception.

The second vividly portrays the ecstasy of Hari's joy at the sight of Lakṣmī during the churning of the ocean.

The poetess gives us two fine examples of rhetorical embellishments—figures of speech—one of vyatireka and the other of a combination of rasavat (from the point of view of the devotee) and bhavadīya (from the point of view of Hari). References to Arundhatī in one verse and the churning of the Ocean in the other tend to show that the poetess was fond of traditional lore.

1 See Translation

2 ASP ed., Vol II p. 46

corn-threshing damsels, (7) Nature—poems on trees and the sun, (8) seasons ; three poems on the rainy season, and one on the spring (9) and lastly, a verse on the puzzling name of the ocean

In the first verse, the King is eulogised, by means of puns, as the supreme lord and husband of the entire world (v 1)

In the next verse, the King's sword is praised as bringing fame to the King in times of war (v 2)

In one verse, she boldly praises herself as the goddess of learning incarnate (v 3)

In another, she has a word of praise for the poets in general whose ideas fill the readers with deep and silent admiration (v 4)

Vijja has no less than three verses on unchaste women. In the first, a faithless wife and negligent mother goes to the solitary river bank—under the pretence of fetching drinking-water for her husband—to meet her lover (v 5)

In the second, we have the unusual picture of an unchaste mother taunting her chaste daughter for her fidelity to one husband only (v 6)

In the third, an unchaste woman expresses her delight, to a personal friend, at the beauty of the cane groves on the sandy shores where she has indulged in many stolen love affairs (v 7)

The next verse portrays a rustic woman on a bamboo platform in a cucumber field, ostensibly engaged in her usual duty of driving away the jackals from the field at night, but really enjoying the company of her lover (v 8)



The following two verses delineate two love-lorn ladies, separated from their lovers. One condemns Madana as a coward who, not being able to conquer Siva, the Buddha and her lover, is now taking revenge on her, a poor helpless woman, and torturing her to his heart's content (v. 9)

The other verse utilises the traditional idea of the awakening of the tormenting passion of love during the rainy season for a poem which stands as a fine example of virodha. The sky is covered with clouds, the earth is filled with water, the quarters are dazzled with lightning flashes, the sky is full of the torrential flow of rain, forests are full of kutaja flowers, the rivers are filled to the brim with water. What is meant by the rainy season, the poetess asks, by all these demonstrations of pomp and strength in killing a mere tender damsel, which it could have done easily without such displays (v. 10)

In the verse on the face of a beautiful woman, the lotus is compared, by the use of puns, to a warrior who, though striving hard, is not able to conquer his rival. In the same way, the lotus, in spite of its full-blossomed beauty and glory, is not able to conquer the face which is lovelier than it (v. 11)

Vijñā has only one verse on the handsomeness of men. It describes the glance of the lotus blue eyes of the King which generates love in the heart of ladies and means good grace to his subjects (v. 12)

In three verses, a lady, separated from her lover, pathetically describes her own painful state (vv. 13-15)

The two verses on love-making are rather delicate. In one a lady describes to her friends how she forgets everything in the world when her lover stretches out his hands to her (v 16)

In the other, the art of pleasing angry ladies is described (v 17)

Vijjahā has three verses on fate. The first describes the vicissitudes of all existence, human or otherwise. Once the tank was so wide and deep that huge elephants sported there with ease but now, in course of time, it has come to be reduced to such a state that there is not even water enough for a heron to dive in (v 18)

The second metaphorically depicts the inexorable-ness and inexplicability of human destiny. Human beings are being whirled blindly round and round on the wheel of care, like a lump of clay, by Providence—none knows for certain what is going to happen to him (v 19)

The third verse under this head praises the courage and fortitude of great men in times of calamity. Just as mountains and oceans survive even after universal dissolution, so those men remain unshaken even under the greatest misfortunes (v 20)

After this comes the verse on the songs sung by damsels engaged in husking the rice—songs which are mingled with the sounds of the jingling of bracelets and deep breathings (v 21)

The verse on the campaka tree describes its miserable state on being planted in the garden of a wicked person who does not appreciate its real worth and neglects it accordingly (v 22)

The verse on an unnamed tree points out how it attracts people with its cool shade and sweet fruits. But if it really be not what it appears from a distance, and be full of poisonous fire in spite of its serene and beautiful external appearance then, of course, none will come near it (v. 23)

These two verses may be taken to be allegorical. The first means that the notable virtues of good men are not generally appreciated by the world at large, the second means that in this world, things are not always what they seem to be, what may appear attractive from a distance may very often turn out to be just the opposite when approached, that is, in other words, distance lends enchantment to the view.

The next verse describes the morning glory at sunrise, when the pollen-purpled bees gladden the earth with their hummings (v. 24)

In the first of the three verses on the rainy season, a lady separated from her lover entreats lightning not to flash and thereby increase her hankering for her lover all the more. It describes the rainy season as a season for specially torturing the separated lovers with such accomplices as the cloud, the wind and the peacock. They all being males, do not understand the torments suffered by a lady. But she, i.e. the lightning, is a female like herself,—so she, at least, ought to sympathise with her and spare her any further pains (v. 25)

In the second verse, the rain low that adorns the sky, is cleverly compared to means of puns to the sick heart of a young lady (v. 26)

The last is a general description of the rainy-season—the season of love-making, when the earth is green with grass and the sky dark with clouds (v 27)

The verse on the spring gives a vivid picture of the crimson palāsa-flower, the filaments of which look like the the flowery bow of Cupid (v. 28).

The last verse of Vījā in our list gives some sort of a problem for solution. Why should a sea be given all such grand epithets as pūthodhī, jaladhī, payodhī, udadhī and vāridhī, when it utterly disappoints all thirsty travellers who want to drink its water (v 29)

Vījā was perhaps the greatest, the most well-known and the most versatile of Sanskrit poetesses. Her verses are found quoted in numerous anthologies and rhetorical works. She herself was conscious of her powers and very self confident, and even went to the extent of styling herself as Sarasvatī incarnate <sup>1</sup>. Dhanadadeva pays her a great compliment for her erudition and poetic genius <sup>2</sup>.

Vījā's verses possess all the qualities of high class Sanskrit poetry. They bear eloquent testimony to her natural power of expression, her graceful diction, her self-confident handling of long compounds. Simplicity is not one of her virtues. On the contrary, she usually aims at high-sounding effects and revels in displaying mastery over language. The results

<sup>1</sup> नीलोत्पल दल-श्यामा, etc., SP, v 180, p 29, SHV, MS, v 145, f 34, SMV, p 47

<sup>2</sup> SP, v. 163, pp 26-27

are not however always happy and some of her verses have neither much elegance of style nor much sweetness of expression. However this remark is not applicable to all her verses some of which are full of rhythm harmony and musical grace.

Like Padmavati she too often makes use of puns rather cleverly.<sup>2</sup>

Vijja gives us fine specimens of such figures of speech as paryayokti<sup>3</sup> atisayokti<sup>4</sup> tulya yogita<sup>5</sup> visheshti<sup>6</sup> aksepa<sup>7</sup> samhara (combination of rupaka upama dipaka)<sup>8</sup> and svabhavoti<sup>9</sup>.

### 35 VIKATANITAMBA

Her verses "Lavanya sindhur apraiva legum atra etc has been quoted by Anandavardhana in his Dhvany aloka<sup>10</sup> Anandavardhana was well known at the time of Avantivarman, King of Kashmir (855-883 A D)<sup>11</sup> He mentions the name of Udbhata<sup>1</sup> who in his turn has been mentioned by Rajasekhara (880-920 A D)<sup>12</sup> From this we may reasonably assume that Vikatanitamba flourished at least in the earlier half of the 9th Century A D if not earlier still.

1 L. g. verses 8 and 10

3 V 3 (103)

5 V 10 (117)

7 V 10 (115)

9 V 01 (101)

10 See p 200 Kavya mal ed

11 See Kalhana's R 3 Tar 3 34

12 1 p 26 and 106 Kavya mal ed

13 KM Gachwad's Or Series 3rd ed p 16

2 L. g. verses 1 11 06

4 V 11 (111)

6 V 13 (113)

8 V 19 (119)

According to Bhoja,<sup>1</sup> Vīkatanītambā was a widow who married again. If the husband of Vīkatanītambā first or the second, were really so foolish as to pronounce masa (corn) instead of masa (month), sakasa in stead of sikhāsa and to drop ra or sa of ustra, as alleged,<sup>2</sup> then surely Vīkatanītambā, a poetess of distinction, found herself in an utterly hopeless and helpless condition.

A good many verses of Vīkatanītambā are preserved in different anthologies and rhetorical works, of these, eleven are reproduced here.

Like Gaurī, Padmāvatī and Vijjā, Vīkatanītambā too deals with a variety of subjects — (1) the King, a bride, a woman going to keep her tryst with her lover, an indignant lady, (2) the beauty of a lady, the waist, (3) meeting between lovers, (4) the bee, the nimba tree, (5) the spring.

In her first verse in the druta vilambitā metre, the King's rival army is compared, by the use of

1 Srīng Pr, MS, vol III of Madras Govt Oriental MSS Library Catalogues p 37

2 Namisidhu on Rudraṭa's Kavyalankāra, p 30,

“यथा विकृन्ति तम्बाया पतिमनुकुर्वाणा सखी प्राह—

काले माप मस्य मस वदति शगास यथ सकाशम् ।

उष्ट्रे लुम्पति न वा र वा तस्मै दत्ता विकृन्ति तम्बा ॥”

Bhoja = Srīngara prakāśa MS Madras Govt MSS Lib vol IV, p 36 also quotes the same verse but the 1st line is different —

पृष्ठ काले वदति शगास (माप) तद्विपरीत मस्य हिरण्ये ।

लुम्पति चोष्ट्र र वा प वा तस्मै दत्ता विकृन्ति तम्बा ॥

puns, to a young bride,—shy, subdued and not daring to show off any valour (v 1)

In the second verse, which is in the rathoddhata metre, the King is extolled as one whose fame has spread all over the world (v 2)

In the next verse, a lady who goes out to keep her tryst says to her confidante that she is not afraid to go out alone, even at the dead of night, because the feather arrowed god of love is her companion (v 3)

As is only natural we find in the next verse, the friend of a bride speaks in a very jocular and intimate tone to the young husband. She cheers up the husband and wants him not to *flinch* or fall below the standard of an ideal husband (v 4)

In the next verse, the friend of an indignant woman speaks. The lover is ever innocent, simple, straightforward and most devoted to his sweet heart. Still, she exhibited her indignant nature—ignoring the advice of friends—what is more,—without taking into consideration the consequences she was dragging herself to. Now that the lover has deserted her, what's the good of her crying in the wilderness? (v 5).

In another verse, the poetess cleverly compares a young lady to the ocean of beauty (v 6). The other verse under this head is on the slender beauty of the waist (v 7).

The next verse realistically describes the intense joy of a lady when her lover comes to her (v 8)

Vikatanitamba is an adept in rhetorical embellishments. The first verse presents itself as a good example of samhara as well as sansruti. The former is a combination of arthasleṣa and purnopama, and the latter that of vabdīśamhara (anuprasa alliteration) and arthalamhara, viz the above. The purnopama in this verse is indeed grand, as there is similarity in all respects, even in number and gender. The second stanza also may be reckoned as a very good example of samhara and sansruti, the former being a combination of rupaka and prevas and the latter that of the vrtti anuprasa, prevas, rupaka and śleṣa. The fourth is an excellent example of the figure of speech dr̥ṣṭānta. The sixth is a rhetorical marvel in its presentation of the samhara arising out of the combination of the figures saudeha and atisavokta. The seventh is a superb poetic creation presenting an wonderful instance of vyaṣṭi stuti. In the eighth verse, we get the figure of speech bhavadaya, in the ninth samhara is a combination of śleṣa and paravyokta<sup>1</sup> and in the last verse the figure of speech vīṇama.

Vikatanitamba is no less clever in the employment of metre. She adds much grace to one of her verses (no 4), both in meaning and diction, by the use of the word mandakranta which is the name of its metre as well. The clever employment of an almost unknown metre like doḥadika<sup>2</sup> in a verse (no 7) which really praises the heroine, though apparently

1 According to some this will be an example of sama okti

2 A matraccikandah see ChasM v 361, p 172



censuring her is really a very clever combination of the metre and the figure of speech

*GENERAL FREED OF THOUGHT AND STYLE  
OF THE SANSKRIT POETESSES*

The subjects of the verses included in this work, may be broadly arranged under twelve heads—viz deity human beings beauty of features etc love animals birds and insects Nature seasons trees and flowers inanimate things philosophy religion and miscellaneous

Of these \* love is by far the most popular topic nearly forty verses being devoted to it Not a few poetesses have written on nothing else All the stages modes and devices of love have been taken up—viz desertion separation and quarrel anger and indignation (mana) gradual softening and approaching the go between (duti) with messages of reconciliation suspicion jealousy and suspense first meeting and direct pleading the lover's declaration of the vow of eternal love and finally joyful re union In this connection a rather unusual verse is found on the mana<sup>1</sup> (indignation) of a man Usually in Sanskrit Literature mana is regarded as the special prerogative of the fair sex alone and pacification the bounden duty of men One of our poetesses however has given a reverse picture<sup>2</sup>

1 The word *mana* cannot be exactly translated into English The English words like a ger and gnat on etc do not express the exact idea

2 *Sa la Bhatṭarika v* (79) p 30

Various other types of love, too, have been treated, such as, the refined love of a shy bride, the crude love of a forward rustic woman, the bold love of a lady in tryst, and the stolen love of an unchaste woman. This last topic seems to be very popular with our poetesses, and no less than seven verses are found on this theme. What strikes us here is that nowhere is a single word of condemnation uttered against this perverted species of humanity. On the contrary, the poetesses seem rather to revel in the theme and their verses on this topic are all very fine productions, tinged with lyrical touches and musical grace.

Another feature that strikes us is that only the grosser sensuous aspects of love have been dwelt on by our poetesses. Of course, this is not a speciality of these poetesses alone, but is the common tendency of many Sanskrit poets too. There are half a dozen verses on *suratā heli* and though beautiful, they are rather indelicate for modern taste. The verses on the playful conversations between lovers, too, are often guilty of gross indelicacy.

A third noticeable feature is that in the verses no complaints have been made against men by the poetesses. On the contrary, even at the time of the greatest suffering, the whole blame is put on the women themselves and never on men. This, indeed, is an inherent trait of women of all climes and times.

The next popular theme is the description of female beauty to which familiar and interesting topic nearly twenty verses have been devoted. Nearly every feature has been considered from hair down to the nails described by means of ingenious compari-

sons There are only two verses on the beauty of man.<sup>1</sup>

The delineation of the different types of human beings, too, is a favourite subject of the poetesses Six different types have been considered, viz King, poet, greedy man, miser, crook and leper, illustrating different sentiments of wonder, pathos, and disgust Among these, the verses on the King and his majesty are most numerous, more than a dozen being devoted to this topic out of the total nineteen under this head This may be due to the fact that many of these poetesses were court poetesses favoured by the King, and often on intimate terms with him What is mainly dwelt on in this connection is the sterner mood of the King as a conqueror of enemies, as a dispenser of justice, as an upholder of the principles of morality and religion,—there being only two verses<sup>2</sup> that portray his beauty and softer mood as relaxing from his serious duties and indulging in his favourite pastime As natural, masculine qualities always appeal more to the feminine heart than mere effeminacy

Nature—the eternal source of inspirations to poets of all ages—too is equally popular with our poetesses, there being ten verses on Nature and nine on the seasons The verses on Nature include such phenomena as the dawn, sun rise, sun set, morning-

1 *Vijaya*, v 12 (112), p 47 and *Tribhuvanasarasvatī*, v. 1 (86), p 39

2 *Padmavatī*, v 1 (31) p 22 *Tribhuvanasarasvatī*, v. 1 (86), p 39

breeze, moon-rise, stars and rumbling cloud. The seasons dwell on are the summer (three verses), the rainy season (four verses) and the spring (three verses). The tendency to personify is a noticeable feature in these verses, such as dawn personified as Cupid's daughter coming to adore Lakṣmī, morning-breeze as an ardent lover, night as a lady waving auspicious light and so on.

Topics like animals and birds, etc., trees and flowers, and inanimate objects have received but meagre attention, there being not more than four verses under each head. Some of them are allegorical.<sup>1</sup>

So far as regards the mundane world

As regards the supra-mundane, philosophical and religious topics are openly neglected, most of the poetesses being utterly indifferent to the world beyond. To them, the lord of a woman's heart—her lover—is far more important than the Supra-mundane Lord; the ordinary human problems of love and separation, joys and tears than the solemn problems relating to the other world. Under the head of philosophy, only one subject has been taken up, viz human destiny on which there are altogether five verses, two on the momentariness of all mundane objects, and the rest on the vicissitudes of human existence and the blindness and helplessness of man under the inexorable wills of Providence.

<sup>1</sup> e.g. Sarasvatī's verse on the ketaki (76), p. 33, Vija's on the campaka tree (122), p. 52 and Subhadra's on will (85), p. 32.

Under the head religion, there is a single verse, a motherly advice to young people to turn their minds to the next world. This is the only didactic poem in this volume. Besides this, there are some customary eulogistic verses on Śiva, Kṛṣṇa, Hari, Sarasvatī, Sumānāksī and Avalokiteśvara. Except one verse on Śiva's Mahā-bhairava aspect,<sup>1</sup> all the rest dwell on the softer, serene and gracious moods of the deities.

On the whole, it may be said that these Sanskrit poetesses of India pose neither as 'philosophical teachers, nor as religious missionaries, and do not aim to impart to the readers any abstruse message of morality, knowledge or emancipation through their verses. They write poetry for the sake of poetry-writing and do not make poetry a vehicle of something else, - art for art's sake is their motto. They delight in and love this mundane world of ours, with its sun and moon and all the boundless wealth of Nature, trees and flowers, men and animals, love and strife, and it is this delight alone that they express spontaneously in their verses. Hence, their verses are lyrical rather than reflective, sentimental rather than serious, sensuous rather than intellectual, indicative rather than injunctive, lively rather than lofty.

As regards style, simplicity and sweetness are the two pre-dominating features. Except Viṣṇū, none ventures to play with long, high-sounding words and compounds, but contents herself with short and simple expressions. Hence their verses all have a ring

of sincerity, spontaneity and easy grace. Charming musical effects have been secured in most of the verses by the harmonic arrangement of words, and by the clever use of onomatopoeic words and alliterations.

As regards metre and rhetoric, skill in versification has been shown by most of the poetesses, and verses have been written in good many metres including some rarely used ones such as *kāla-bharinī* and *dohadikā*. In some places metres have been specially chosen for expressing appropriately particular themes like separation, pathos and so on.

Rhetorical embellishments, though resorted to in many places, have not been used inordinately. Of these devices, puns, metaphors and similes, and alliterations are the most favourite ones.

### *SANSKRIT POETESSES KNOWN ONLY BY NAME*

Besides the above, there are some poetesses, known to us, at present, only by name. Except some traditional verses attributed to some of them, none of their works is available. Short accounts of a few of them are given below —

1. *KAMALĪLĀ*.
2. *KANAKAVALLĪ*.
3. *ĪALITĀNGĪ*.
4. *MADHURĀNGĪ*.
5. *SUVĀNDĀ*.
6. *TĪVALĀNGĪ*.

These poetesses have been mentioned in the *Rajasekhara carita*<sup>1</sup>. *Rajasekhara* was a contemporary of *Rajendra Cola* (1004-1016 A D), as mentioned in the same work. So they cannot be later than this date. Of these, *Lalitangi*, *Madhurangi* and *Vimalangi* hailed from *Malva*.

### 7. *IRABHU DEVI* ॥ १११

We know of her from a eulogistic verse of the great poet and rhetorician *Rajasekhara* (880-920 A D). It is stated in this that she belonged to the *Lata* country, i.e. modern *Guzrat*. Here a great tribute is paid to her poetic genius and all round versatility. Thus, though not living, she is said to live in the hearts of men by virtue of her superb poetic merit to be an expert writer of love poems and an adept in all branches of arts<sup>2</sup>.

### 8. *JAJIVANTI*

She was also called *Jayanti*. Like *Priyamvadi*, she flourished in *Faridpur* in the 17th Century A D and was the daughter of one *Murabhata*. She was an expert *Sanskrit* scholar and specially proficient in the *Mimamsa* philosophy. She was married to *Krsnanatha*.

1 MS. See A descriptive catalogue of *Sanskrit MSS* in the Government Oriental MSS Library Madras Vol XXI 1918, p 8167, no 12206

2 “सुह्रीना स्मर केलीना कलाना च विलास भू ।

प्रभु देवी कविलोटी गताऽपि हृदि तिष्ठति”

SHV, MS, f 34 v 132 BMV, GOS, p 47

who too was a great scholar. Vaijayanti was a renowned poetess to whom a large number of verses are attributed<sup>1</sup>. Many traditional stories are current in her name. She was the joint author of the work called *Ananda latācampu* as her husband Kr̥ṣṇanātha explicitly mentions in the work itself that he collaborated with his wife in its composition<sup>2</sup>. However in the present form of the work it is not possible to demarcate their respective contributions.

### १ विजयान्ता

Another poetess of whom we know from one of Rujasekhara's verses is Vijayanta who flourished in Karnataka<sup>4</sup> not later than the 10th Century A.D. She is eulogised as the goddess of learning incarnate

1 e.g.

(i) अद्विरस्य स्तु धीत गिर भ्रमात्

मनमगात्कित नाभि हृदात्थत् ।

इति निवन्धयत् नमन हि यन्

भ्रवण-भागना कि ममुपस्थित ॥

(ii) वाद-क्षेण यता भानु शतात् महन्ति दिनम् ।

वधानरा नर कां रात्रन् शान्त्य का कथा ॥ etc

१ आनन्द-स्तुति-क-व्यमूर्त्येनाकारि म्रिया मह ।

२ सरस्वताव कार्याणि विनवाद्वा नयलसी ।

या वैदम गिरा वाम शान्तिदामादन-तरम ॥

SHV MS ff 33-34 r 131 SMV GOs p 4

4 A district that roughly corresponds to the plateau of South Central India



and as a peer to Kalidasa in the Vaidarbhi style. Some verses are traditionally attributed to her.<sup>1</sup>

### KALIDASA OF THE SANSKRIT POETESSES\*

There are some complete works by Sanskrit poetesses. We note below six such works of which one is a campu (prose poetry) and the rest poetical compositions.

1 *DEVAKUMIKI* mother of King Samgratama  
simha, of Rajputana

Her Vaidyanatha prasada pravaṇaṭi an historical poem was composed for celebrating the opening ceremony of the temple dedicated to Vaidyanatha.

2 *CAVADDEVI*, Queen of Ura Kampana also  
called Kamparaya, of Vijayanagar

She also composed an historical poem called Madhura vijaya celebrating her husband's conquest of the city of Madhura, known now as Madura.

3 *LAKSHMI RAJINI* Queen of Malabar

Her poem Santana Gopalakavya is based on a story contained in the tenth chapter of the Bhagavata purana.

1 The following verse is attributed to her —

एतौऽभूजलिनात् परस्तु पुलिनाद्वल्माकनश्चापर ।

ते सर्वे क्वच्य स्त्री लोके गुरवस्तेभ्यो नमस्कर्महे ॥

अर्वाय यदि गद्य पद्य रचनश्चेत्तश्चमत्कुर्वते

तेषां मूर्ध्नि ददामि वाम चरणमह कर्णाट राज प्रिया ॥

\* For fuller accounts of these and translations of selected passages see vol. 4 of this series—Sanskrit Poetesses Part B In the press

4 *MADHURAI ANI* court poetess of the Tanjore King Raghunatha<sup>1</sup>

She translated King Raghunatha's Andhra Ramayana into Sanskrit at his request

5 *PIMAHADPAMBA*, of the court of Raghunatha

Her work Raghunathabhyudaya is an historical poem dealing with the conquest of Raghunatha, son of Acyutaraya, of Tanjore

6 *TIPU MAIAMP* Queen of Acyutaraya, of Tanjore

She too deals with history to some extent, but gives us really the romance and wedding of King Acyutaraya, her husband and Varadambika

Like the isolated verses, these complete poems too, of the Sanskrit poetesses amply testify to the great poetic genius and erudition of the women of ancient India

#### MODERN POETESSES

The traditional fame of the Sanskrit poetesses may be shown to have been emulated even by several modern poetesses who have produced works of great merit. A brief notice of some of them is given here

##### 1 *ANASUYA KAMATABAI BHAT*

She is a Marathi lady who has composed the Sridatta pañcamrta, a prayoga or = treatise on the ritualistic worship of Dattatreya. The first two chapters are original compositions of the poetess herself, while the rest are mere compilations from various sources. The work is primarily for the

1 See Intro = XVIII

Mārāthī people, as copious Mārāthī translations and explanations abound

## 2 BILIMBIKA

Sister B Bālāmbāl, daughter of late Dr A R Vaidyanatha Sastriyar, belongs to the Madras presidency. Her mother is a Sanskrit scholar and it is from her that she learnt Sanskrit<sup>1</sup>

She composed several Sanskrit works, such as the (1) Subodha-Rāma-carita, a condensed summary, in a very easy language, of the Rāmāyana in poetry, in which the uttara kānda is not dealt with, (2) Arva-Rāmāyana, another summary of the same epic. The style is very simple and lucid, (3) Gana kadamba, a collection of beautiful, musical, alliterated and graceful metrical compositions,<sup>2</sup> and (4) Deva-traya-trimsan-malā, published recently.

## 3 HADUMAMBA, 1755-1814 A D

She hails from Nellurupur, Madras and is a disciple of Brahmānanda Sarasvatī in whose praise she

1 See preface to Bilimbika's Subodha Rāma carita, 1 1, for this and other informations regarding her

2 Tamil and Grantha characters

3 e g the opening verse

कुञ्जर वदन कुवलय-नयन

कुह पर मुखमनिश मे

चञ्चल अशोऽञ्चल

पद्म क्राञ्चित

पुञ्जित करुण

भञ्जित-प्रत्यूह

(कु)

अञ्चित गति युत

वञ्चित-दुरित (कु)

रञ्जित-वित-जन

मञ्जुल वरण (कु) etc

has composed a work called *Brahmānanda-Sarasvatī-Svāmi-pādukā-pūjana*. It is interspersed with prose passages, as is natural in *prayogas* and *paddhatī*. Here the poetess tenders her most sincere offerings to her guru.

She has composed other works too, such as the *Śaṅkara-Bhagavat-pāda sahasra-nāmāvalī*. This, too, like the above is a hymn in praise of the famous Advaitin Śaṅkara. Here the poetess has coined a thousand different names in reference to Śaṅkara's multifarious activities and achievements. These verses make a pleasant reading.

A third similar work of Hanumāmbā is *Datta-pujā-gita-kadamba*, a *paddhatī* of worship of god Dattatreya in musical verses. The poetess displays in this booklet a sound knowledge of the various *rāgas* and *rūpīs*.

#### 4 JĀNASUNDARĪ

- *Jānasundarī*, a dancing girl of Kumbakonam, was a poetess of renown who passed away nearly thirty years ago. She was honoured with the title *Kaviratna* by the Mysore Court. She was a pupil of *Kuppusāmin Sāstrin*.

From her own statement we come to know that she composed several works. One of her works, *Halāśya-campu* in six *stavahas*, celebrates the Śaiva cult of Madurā. She displays a considerable mastery over the Sanskrit language, though her style is not always very lucid. Her composition is marked with alliteration.

Mārāthī people, as copious Mārāthī translations and explanations abound

## 2 BILAMBĪKĀ

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## 3 HANUMĀUBA, (हनुमानुप)

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2 Tamil and Grantha characters

3 e.g. the opening verse

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कुरु पर सुखमनिर्गमं मे

चञ्चल ध्रुवोऽञ्चल

पद्म करान्वित

पुञ्जित-करुण

भञ्जित-प्रत्यूह

(कु)

अञ्जित गति युत

वञ्जित दुरित (कु)

रञ्जित श्रित जन

मञ्जुल वरण (कु) etc

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She has composed other works too, such as the *Saṅkara Bhagavat-pada-sahasra namavalī*. This, too, like the above is a hymn in praise of the famous Advaitin Saṅkara. Here the poetess has coined a thousand different names in reference to Saṅkara's multifarious activities and achievements. These verses make a pleasant reading.

A third similar work of Hanumantha is *Datta puja-gita kadamba*, a *paddhati* of worship of god Dattatreya in musical verse. The poetess displays in this booklet a sound knowledge of the various *rigas* and *raginis*.

#### A JĀNASUNDARĪ

Jānasundarī, a dancing girl of Kumbakonam, was a poetess of renown who passed away nearly thirty years ago. She was honoured with the title *Kaviratna* by the Mysore Court. She was a pupil of Kuppasvamin Sastrin.

From her own statement we come to know that she composed several works. One of her works, *Halasya campu* in six *stavakas*, celebrates the Saiva cult of Madura. She displays a considerable mastery over the Sanskrit language, though her style is not always very lucid. Her composition is marked with alliteration.

७ KAMAKSI

Kamakṣī, daughter of Paṇḍyaśrī and wife of G. A. Muthukrishna Iyer, comes from Tanjore. She is a learned lady and specially versed in the Kālidāśian literature. She has composed a small poem called *Rama carita*, cleverly using the words and phrases of Kālidāsa.

८ MANDİYAY DHITI ALIVELAMMA

This Southern Indian poetess has composed a small work called *Buddha carita-mṛta* an epitome of the Buddha's life. She has a simple style.

९ RADHAPRADA

She is the queen of Viṣṇunātha Devavarman of Orissa, son of Raghunātha Devavarman.<sup>1</sup>

She is the joint author with her husband of a poetical composition called *Radhā-Govinda sarad-risa*<sup>2</sup> or the autumnal sports of Radhā and Kṛṣṇa. She has also composed a learned commentary called *Radhā-prīya* on her husband's *Rukminī-parinaya*, a poem in 11 cantos about Rukminī's marriage with Kṛṣṇa.

१० RAMIRI

The poetess Ramabai was born at Gangamula in Mysur (Mysore). Her father's name was Anantya Suri<sup>3</sup> and mother's Amba.<sup>4</sup>

1 See Viṣṇunātha's *Rukminī-parinaya* p. 428. For other informations about the royal family, see Kavi-vandana by Viṣṇunātha, appended to the book pp. 389 ff.

2 Oriya character.

3 Reproduced, in an abbreviated form from J. B. Chaudhuri's article in the *Indian Historical Quarterly* 1939.

4 See p. 53, v. 2.

5 See p. 53, v. 2.

Her work, called *Lakṣmīvara campu kavya*, was published in 1801 of the Śaka era, i.e., 1879-80 A.D. Hence it is probable that our poetess was born about the middle of the 19th Century A.D.

When the King of Mithilā (Darbhanga) went to Calcutta on some business, he invited our poetess to his court and honoured her highly. Pleased at this, she promised the King that she would compose a poetical work about the events and festivities in connection with his accession to the throne. It is this that led to the composition of the *Lakṣmīvara campu-kavya*<sup>1</sup>. This is her first work. We do not as yet know of any other work by her. From the very fact that she was highly honoured by the King of Darbhanga, it is evident that she must have been very well known as a learned and cultured woman of her time, specially so, when we find that though a native of South India her fame spread as far as Calcutta and Darbhanga.

The *Lakṣmīvara campu kavya* contains five śvaraṅgas or cantos. It begins with a description of the city of Darbhanga followed by a short account of the King, father of Lakṣmīvara. Then it goes on to describe the birth of Lakṣmīvara and the festivities in connection with it, the boyhood of Lakṣmīvara, the death of the old King and the self-immolation of the Queen on the funeral pyre.

The second canto records the education of Lakṣmīvara at Benares and his marriage, on return with Rajyasrī a girl of high birth and culture. The

1 See p. 2, Introduction



marriage celebrations are described at length. The canto ends with the happy picture of the King enjoying the companionship of his loving wife and, at the same time, discharging his royal duties with scrupulous care and great merit.

However, at the request of the Queen, the King decides to leave off his royal duties for a short while and go for a holiday to a lovely garden house.

The third canto contains a vivid and charming description of the honeymoon of the royal couple,—a loving bridegroom, a devoted bride and lovely spring,—what more is needed to make a perfect picture? Woman like, our poetess does her best to portray the picture with sympathetic life like touches. In this canto, specially, the poetess displays a considerable poetic and artistic genius. Her superb description of the spring and the sun set, the moon lit nights, etc. prove her to be a wonder poetess of Nature.

The fourth canto, too, contains some lovely pen pictures of Nature. It begins with a beautiful description of morning, with the gentle wind rustling and frolicking through the green foliage, lotuses blooming forth in tanks, and birds singing sweetly as if chanting eulogies of the King. Then follows a realistic account of the hunting expedition of the King. He goes to a deep forest where the thick leaves are constantly being joined together by the wind as if the Aryan goddess is with joined palms rendering her homage to the King.

The fifth and last canto contains an account of the festivities in connection with the King's coronation.

tion Laksmisvara is depicted as engaged in heavy royal duties, sparing no pains to further the well-being of his subjects. At an auspicious moment he was acclaimed King by all court officials and foreign representatives. Pomp and festivities continued for a good many days. Here the book ends.

The poetess has, in this book, told us about the closing period of the life of the hero's father, about the hero's birth, education, marriage, recreation, skill in royal duties and great popularity. But she could, surely, have enlightened us also on a good many historically important events in the life of Laksmisvara from his birth to accession, but unfortunately does not. Of the five cantos, the first two cantos alone contain accounts of some ordinary events of his life, but the last three cantos are practically devoid of events. It is for this reason, that in these three cantos, the poetess, in the absence of any historical events, has to have recourse continually to descriptions of natural scenery and so on, and to introduce some distractions, leaving out the main theme. Thus, the poetess fails to supply an uninterrupted chronology of the childhood and youth of Laksmisvara, and specially from the third canto onward, the inquisitive reader very naturally longs to have at least some bits of historical information, and not mere poetic imagination. In the third canto, we find the spring in its full glory, the sun rises and sets, so does the moon, the morning comes again,—but he whose presence we eagerly wait for, does not come to us as we would have liked him to do—no light is thrown on his life or feelings.—

her, Nature is all, men nothing. In the fourth canto too, though we meet Lakṣmīvara once more, yet come to know nothing about him—as the poetess at once sends him out hunting, which is a very common occurrence in the life of all kings—ancient or modern. The hero of these last three cantos, thus, is a model King of all ages—a King rejoicing with his dear bride in pleasure gardens a King going to hunt, a King acclaimed by his subjects—but the special events in the life of Lakṣmīvara his peculiar traits and habits, his individuality, in short, are left neglected.

Hence, we cannot but conclude that although the Lakṣmīvara campu kavya contains some excellent poetical passages and descriptions of Nature and is, on the whole, well written—sweet in thought and language—yet it is painfully lacking in descriptions of actual historical events, and therefore, disappoints the reader, who from the introduction, expects a true picture of the State of Darbhanga more than half a century ago. Woman-like, our poetess prefers free thought to fixed truth, fancy to fact, imagination to information. She is a poetess through and through but no historian.

But our poetess, though not a historian, proves herself very clever in rhetoric. She adheres to the principles of the Pāñcali rīti—a rīti in between the Gaudī and Vaidarbhi.<sup>1</sup> So far as the qualities (gunas) go, her composition is marked with samata

<sup>1</sup> Sahitya darpana chap IX, p 467-68 of the Nirṇaya-sagara ed

and kanti<sup>1</sup>. She is quite free from vulgarity (gramyā) and sweetness (madhurya) prevails in her both in sound and sense. Only rarely she takes recourse to samadhi<sup>2</sup>. As regards embellishments<sup>3</sup>, she furnishes us excellent examples of svabhāvokti,<sup>4</sup> upama<sup>5</sup>, rupaka<sup>6</sup>, utprekṣa<sup>7</sup>, arthantara nyasa,<sup>8</sup> vibhavana<sup>9</sup>, vjātireka<sup>10</sup> and asis<sup>11</sup>. From the point of view of word embellishments,<sup>12</sup> our poetess has a strong liking for alliteration<sup>13</sup>, which is, in fact, a peculiar feature of the book. Her merit in this respect is superbly displayed when she employs at ease words<sup>14</sup> of similar or almost similar sounds but with different meanings. The fifth canto of the book is adorned with various sorts of artificial verse-forms viz.

1 For samata and kanti, see Āryadatta chap I, v 47 f, op cit. 85 f

2 e.g. p 20, v 16 "Dantura" 3 Arthalamkaras

4 e.g. p 2-3, v 6f, p 16, v 14 f

5 e.g. p 11, v 46, p 15, v 10, p 22 v 24 for prati vastupama, see p 9, v 10, paronomastic simile (ślostopama), see p 19 v 20 f

6 e.g. p 5, v 9

7 e.g. p 21, v 14, p 36 v 16

8 p 3, v 44, p 38, v 26

9 p 32 v 45-46

10 p 46, v 21

11 p 1, v 1 f

12 Śabdālamkāras

13 e.g. Samarodhbhāsa satru pratibhāsa vikaṣa vīram katā lātaka kamtaka parivṛta Sura vara karī poshaka-sikha ra seka-dyuguntha Sudha-sitakasa vikaṣa cumbi etc

14 e.g. p 1, Kṛta akala nṛpa janādara bhanga-Dar bhanga namni nagari, p 2, prskramaharṣaṇa iva albhā sunoh, p 9, Virajamanam pararajamanam

cakra-bandha<sup>1</sup>, varuṅṭaka-bandha<sup>2</sup>, padma-bandha<sup>3</sup>,  
 muraja-bandha<sup>4</sup>, nāga-bandha<sup>5</sup>, gomutrīka-bandha<sup>6</sup>,  
 gavākṣa-bandha<sup>7</sup>, and so on. It is undoubtedly true  
 that all such artificial devices often hamper the  
 spontaneous flow of poetry, yet it must be admitted at  
 the same time that the motive which led her to adopt  
 them, viz showing off her skill in and mastery over  
 the language and versification, has been fulfilled  
 successfully. It is indeed no laughing matter to set  
 forth her own name<sup>8</sup>, her father's name<sup>9</sup> and so forth  
 through such devices.

Rambhā shows herself expert in the employment  
 of metres too. Sometimes we find that she mentions  
 the name of a particular metre,—such as rathod-  
 dhātā,<sup>10</sup> puspitigrā,<sup>11</sup> praharāṇi,<sup>12</sup> etc. in some parti-  
 cular verse—without damaging the actual theme of  
 the verse and actually uses that particular metre in  
 that verse. This must, indeed, be admitted to be an  
 indication of great skill.

Her skill in composing various forms of poetry<sup>13</sup>  
 is manifest from the examples she furnishes in this  
 work.

1 p 48 v 30, p 52 v 43 cp Magha's *Sisupala*  
*vadha*, Chap XIX for these devices. For similar devices in  
 later Roman poetry, cp Martial: c 56 9 f

2 p 48 v 31 3 p 48, v 33 4 pp 48 49 v 33

5 p 49 v 34 6 p 50, v 36 7 p 50, v 37

8 See appendix p 1 f

9 See appendix p 8

10 p 46, verse 36

11 p 26, Verse 21

12 p 41, verse 39

13 For the meaning of technical terms *yugmaka*, *samda-*  
*nataka* (also called *viśeṣaka* and *tilaka*), See *Śhūtya darpana*,  
 chap VI, Nirūṇya sagara ed p 371 *yugmaka*, c III pp 25 26,

Unfortunately, however, the printing of the book is very defective. Nouns, pronouns, verbs, etc., have been unaccountably joined together as one word. Again, words have been separated just as unaccountably, no proper punctuation has been given, in short, the book is really unreadable. Under these circumstances it is not fair to criticize the poetess for all the defects traceable. Still, we notice here a few for which the poetess seems responsible.

In verse 11 of the 3rd canto,<sup>1</sup> the second quarter has been hyphenated with the third i.e. the two padas form parts of the same compound. But such a compound is not desirable. In the second verse of the same canto, the particle "tara" in the second line has been used before the verb "virejuh," but it ought to have been used after the verb. In the fourth canto (verse 6) in connection with the auspicious eulogy of the King by the bards,<sup>2</sup> the harsh cawing of crows has been mentioned, but such a description fits in neither with an invoking of auspiciousness, nor with the accepted codes.

In spite, however, of all these defects, we must say that our poetess has succeeded creditably in her first attempt at poetical composition. Her thought and style have much to commend themselves to the lovers of poetry and her metre and versification to the expert in rhetoric.

verses 19-20, p. 8, verses 33-34 Samdantaka pp. 52-53, verses 1-3 Kulaka pp. 22-24 verses 5-10 Magha gives us examples of kulakas containing more than 10 verses.

1. P. 24

2. P. 23

3. P. 31

9 *SRIDEVI BALAPAJVI*

She wrote a treatise called the Campi Bhagavata a short summary of the Bhagavata purana in prose and poetry

10 *SUNAMANI DEVI*

She has composed a work called Kamaksamrta a religious treatise

11 *SUNDARAVALLI*

Sundaravalli a Mysore poetess was the daughter of Nirasimha Ayengar and pupil of Kasturi Ranga carya She composed the Ramayana campu kavya<sup>1</sup> in six cantos corresponding to the kandas of the great epic

12 *TRIVENI*

Triveni a Southern Indian poetess flourished about a century ago She was the daughter of Ananta Acarya of Udayendrapura author of the Yadava Raghava-Pandaviya She was married to Venkata Acarya of Sriperumbudur Owing to the untimely death of her husband and only son she led to the life of a recluse towards the end

She was a prolific writer and composed a good many treatises —

i	Lakṣmī sahasra	}	Poems of devotion
ii	Ranganātha sahasra		
iii	Sukā sandeśa	}	Lyrical poems
iv	Bhṛṅga sandeśa		
v	Raṅgabhyudaya	}	Poems
vi	Sampāthakumara vijaya		
vii	Raṅgarat samudaya	}	Drama
viii	Tattva mudra bhādrodaya		

## PRAKRIT POETESSES.

An account of the Sanskrit poetesses certainly remains incomplete without a few words about their sisters who wrote in Prakrit. So we are here adding a brief notice about 9 celebrated Prakrit poetesses, whose verses, numbering 16, are reproduced in this volume.

All of them, except Avantisundari,<sup>1</sup> have been quoted by King Satavahana, also called Hala. Satavahana, again, has been referred to by Bana who flourished in the first half of the 7th Century A.D. Therefore, these Prakrit poetesses must be much prior to this date.

### 1. AVULAKSMI

Four of her verses are given here, of which three are love poems. In the first verse, we find the realistic picture of an unchaste woman, making an artful advance to the young, innocent and devoted husband of another woman. Well knowing the psychology of men and their tendency to succumb to flattery, this evil minded woman tries to win him over by complimenting him on his good looks and styling him as a great lady killer.

In the second verse, we see that the inexperienced young man has fallen a prey to the snares of the vamp, but is still in a hesitating frame of mind and rather diffident, fearing his own inexperience, and so the woman tries to encourage him. Want of experience, she points out with pretended fervour, is

1 For the date of Avantisundari, see *infra*.



not a handicap to the course of sincere love—what counts is real affection and nothing else

In the third verse we find that the coquette has, at last gained her nefarious object. Glowing with pride at her own success she vividly describes to her friend their passionate love making

The last verse of *Anulakṣmī* is a fine description of a withered banyan tree on which bevy of parrots were sitting. Mistaking from a distance the green bodies of those parrots for leaves and their red beaks for fruits weary travellers hastened towards the tree for resting in the shade. But as soon as they approached it two parrots all flew away revealing the bare trunk and every one laughed. This verse may be taken to be allegorical reminding us of the sad fate of the jackdaw in a peacock's feathers<sup>1</sup>

*Anulakṣmī* proves herself to be a wonderful painter of human passions and weaknesses. The ways and subtle devices of an unchaste and unscrupulous woman—how she advances step by step, how she takes advantages of human weaknesses and at last gains her object—are very realistically sketched by her

## 2 ASULADDHI

Both the verses of this poetess included here, portray the miserable plight of women separated from their husbands or lovers. The first illustrates the mood type called *provīta bhārtrka* or one whose husband is away to a foreign country. Such a lady feels the pangs of separation, all the more intensely at the very sight of the *ladamba* flower—the flower

1 For a second interpretation of the verse see Gāṅgadhara Bhaṭṭa's comment on it.

which blooms during the rainy season, the season that produces an intense hankering for one's beloved one

The second verse gives the picture of a clever messenger-maiden, trying to soften the heart of the man and bring about a reconciliation between the lovers.

### 3. AVANTISUNDARI

She was the wife of the famous poet Rajasekhara<sup>1</sup> and perhaps identical with the sister of Dhanapala<sup>2</sup>. She was a fine gem of the Cahuvān family<sup>3</sup>. Rajasekhara states in the Karpura māñjarī that the drama was staged at her request. Her opinions on some abstruse rhetorical questions have been quoted thrice by her husband in his Kavya-mīmāṃsā<sup>4</sup>. She has also been quoted by Hemacandra in his Deśanāmā-mālā<sup>5</sup>, while citing instances where Avantisundarī had different opinions from him. Thus, three of her Prakrit verses are preserved to us. From the instances cited in the Kavya-mīmāṃsā and from the importance attached to her opinions on Sanskrit rhetoric by her husband, it seems that she must have been a Sanskrit rhetorician and poetess of outstanding merit like him.

1 See *prastāvana* to the *Karṇāṇ* v 11, p 10

2 See *Pañcām*, v 27. Dhanapala states that he composed the work for his younger sister Sundarī [of Avantī],  
“कञ्जे कण्टक-वह्निष्ठाव-मुद्रा-नाम विज्ञानम्”

3 Probably she, a Kṣatriya by caste, had a romantic marriage with the Brahmana poet Rajasekhara

4 *GOS*, pp 20, 46 and 57. See also *KP*, ed. by M. Vidharatna, 1909 p 23. See f n 7, p 66

5 Also called *Deśa-labha-saṃgraha* or *Ratnavali*

The three verses of *Avantisundari* given here, are all love poems. The first portrays a *virahini*, a girl separated from her lover. Thinking that he has quite forgotten her, she laments that once for his sake, she did not hesitate to face even the risk of being condemned as a forward and shameless woman and went so far as to go to him openly before her elders. But cruel as he is, he has forgotten even that.

The second verse, portraying a *virahin* or a man separated from his sweetheart, gives the other side of the picture. It shows that the girl is misjudging her lover, who is always pining for her and thinking of her lovely lotus face, in a frame of profuse bee-black curls.

The last verse gives the happy picture of a loving couple in which the husband says jokingly, evidently as a retort to his wife's complaint that he has forgotten her, that he lives only for her sake, only by drinking the fresh beauty of her face.

The above verses bear ample testimony to the great poetic genius of *Avantisundari*—her superb simplicity, sweetness and charm. A happy use of short alliterated words has a rhythmic, musical effect.

#### 4. MADHAI

The single verse of this poetess, reproduced here, is a rather humorous one, in which a pert messenger-maiden tries to civilise a boorish lover by enlightening him on the sort of men women admire. Women, she points out, never like aggressive lovers—those who lord it over their sweethearts, but only those who are ever forbearing, docile and devoted.

slaves. Of course, it remains an open question whether this definition of the me enger maiden is universally true or whether a cave man sort of lover is sometimes more attractive to the fair sex.

### 5 PRAHATA

Only one of her verses is given here. It illustrates the mood type called *svadhina patihā* or wife of a docile hen pecked husband. She can do, she boasts to her friends, whatever she likes with her husband,—slap him with one hand and embrace him with the other. The wayward and high handed behaviour of a rather unusual type of women is beautifully depicted in the verse.

### 6 REVA

The two verses of *Reva* both delineate the offended mood of women. The first illustrates the mood type called *khandita* or a woman whose lover or husband again and again strays off from the straight and narrow path and again and again comes back to her for forgiveness. The lady, her patience on the breaking point, asks her repentant lover which of his sins she is to forgive—his past sins or the present or the future ones?

The second illustrates the type called *kalahanta rita*, or one who has quarrelled with her lover. Offended she leaves him, disregarding his pleadings, as he hastily follows her. But her back, conscious of his presence behind, is horripilated with a thrill of ecstasy, and this betrays her real feelings for him under all her outward show of anger.

Both these gāthās are specimens of fine love-poems and testify to the keen insight and great power of expression of the poetess

7 ROHĀ

The one verse, given here, of this poetess portrays the mood type called *kālāhantaritā* or offended lady. Her friend tries to pacify her. Men, she points out, may sin, but women cannot for that reason play the role of judges and forsake them for ever. Women cannot live without men, so they have to forgive and forget the misdeeds of their lovers and take them back.

8 ŚĀSIPRABHĪ

Her verse gives just the opposite picture. Here a friend remonstrates with an ever indulgent and docile lady who is never angry and never averse to forgiving her guilty lover again and again. In reply she points out, true that she is ever forbearing though she knows well his fickleness, true that she is over submissive and dances to his tunes—yet what better can a woman do? A woman cannot live without a man, however callous and disloyal he may be—a creeper cannot but cling to the tree, though the tree may stand immovable and irresponsive.

Both this verse and the above beautifully portray the inherent magnanimity, tenderness and constancy of women—their tendency to overlook the faults and weaknesses of their loved ones and remain unshakable in their love and loyalty.

## 3 VADDHAI'AH

Her verse describes the *prouta-bhartrkā* type, a woman separated from her husband, getting agitated at the sight of, what she thinks, the dark clouds of the rainy season, but which really, as her friend points out, are nothing but the cliffs of the Vindhya mountain

*GENERAL TREND OF THOUGHT AND STYLE OF THE  
PRAKRIT POETSESSES*

The Prakrit poetesses have left some very fine love lyrics for us to enjoy. With true feminine intuitions, they have penetrated deep into the secrets of the lovers' hearts, and with true womanly sympathy, again, they have painted the joys and sorrows, successes and disappointments, magnanimity and jealousy of the lovers' world. Their delineations are, thus, all very realistic, sincere, and unaffected.

Various mood types of women have been taken up—viz. five out of eight<sup>1</sup>, recognised in rhetorics, such as *svadhina putikā*, *prouta-bhartrkā*, *khanditā*, *kalahantaritā* and *virahotkanthitā*<sup>2</sup>. Besides these, other types, such as a forward unchaste woman and a sweet-tempered forgiving lady-love, have been beautifully described.

The poetesses are to be specially congratulated for their lucidity of style and simplicity and charm of expression.

1 For these see fn 1, p. 64

2 For the translation of these terms, see under the verses concerned

*COMPARISON OF THE SANSKRIT POETESSES WITH  
THE PRAKRIT POETESSES*

To both the Sanskrit and Prakrit poetesses love is the most engrossing theme, and like their sisters, the Prakrit poetesses too, are rather reluctant to waste their poetic genius in vain speculations about the unknown and the unknowable in probing into a mystery that has remained a mystery eternally and must ever remain so.

The Prakrit poetesses have illustrated two new types of love, not found in the verses of the Sanskrit poetesses, viz. the amazonian type or the love of an over-bearing woman who delights in domineering over her lover, and just the opposite type, or the love of an extremely docile woman who knows no better joy than submitting herself unreservedly to her lord's whims and wishes. The definition of a ladies' darling, too, as attempted by a Prakrit poetess, is not found in the Sanskrit verses.

The Prakrit poetesses seem, on the whole, to be more self-restrained than their sisters, and to have refrained more from dwelling on the grosser aspect of love.

Woman like, the Prakrit poetesses, too, have cast no aspersions on the opposite sex. On the contrary, they have gladly accepted, as we have seen, the inevitable conclusion that, though men are not perfect, women cannot be too critical, but must always be ready to shoulder the blame, and sacrifice their personal feelings for the sake of their beloved ones.

The verses of both the Sanskrit and Prakrit poetesses are tinged with fine feminine touches, peculiar to the sex. Avoidance of bombastic words and phrases, grace and clearness of style, and depth and keenness of insight are common to both.

*COMPARISON OF THE SANSKRIT POETSESSES  
WITH THE FEMALE VEDIC SEERS*

It will be interesting to compare the Sanskrit poetesses with the female Rsis or seers, to whom are attributed several hymns in the Rg-veda<sup>1</sup>

Like their sisters who have continued the rich tradition, handed down to them, of all-round erudition, culture and poetic genius, these female Vedic seers, too, are imbued with passionate womanly desires and feelings, eager to drink to the full all the joys and beauty, funs and frolics that this

1 As many as 27 female Rsis are enumerated in the Brhad devata of Saunaka II 29-91. Some of these are merely natural phenomena etc personified, such as, Ratri, singing a hymn of poetic beauty to herself (x 127), Sūrya (x 80), Śraddhā (x 151) Vāc (x 125) Dakṣiṇā (x 107) etc all singing hymns to themselves. Some, again, are well known mythical figures—such as Indrani (x 66, 145) Aditi (IV, 18), Yamī (x 10) Urvāśī (x 92) etc. Still, however traditional their authoresses may be, these hymns finely portray feminine ideas and ideals. And further, there were, undoubtedly, some great female Rsis, celebrated both for their poetic genius and religious attainments, otherwise, later authorities like Sayana, Saunaka and others would not have, all on a sudden, fixed on them as the 'seers' of several hymns. It is noticeable, in this connection, that neither the Bible, nor the Koran attribute any hymn to any female saint.



world of ours can offer To them also love is the all important thing conjugal happiness the height of bliss And religion to them is but a hand maiden of mundane happiness and well being Hence it is that we find that the prayers uttered by these female seers are all for securing some or other earthly boon—such as suitable bridegroom love of husband, worldly enjoyment and so on—, and never for salvation, religious uplift, or supra mundane bliss Thus, Visvavara a married woman prays to Agni for marital happiness and secure life<sup>1</sup> Ghosa<sup>2</sup> a princess, afflicted with leprosy and unable consequently to get a husband, petiously prays to Aśvins, the divine physicians, to heal her as they have healed many gods and men before<sup>3</sup> She is 'growing old at home' so let them grant her health and youthful beauty,<sup>4</sup> and help her to get a rich chieftain husband<sup>5</sup> Let them, further enlighten her about the amorous art and ways of love, of which she is by circumstance ignorant<sup>6</sup> The intense pent up desires of an old maid who is, perforce obliged to forego conjugal bliss and domestic life—her disappointment and suffering—are very beautifully and realistically portrayed in the hymn

No less human is the hymn sung by Apala<sup>6</sup> whose plight resembles that of Ghosa Suffering from skin disease and disowned, for that reason, by her husband, she turns to Indra as her only resort, and

1 RV I 28

3 Op cit V 39 B

5 Op cit X 40 11

2 Op cit X 39

4 Op cit V 40 5

6 Op cit VIII 80

prays to him to heal her and re-unite her with her husband. Her prayer is granted and she is cleansed and gets a 'sun like skin' through the grace of Indra. The hymn is a forceful representation of the longings of a deserted wife for her husband.

There are other verses of equally sensuous character. Roma 3,<sup>1</sup> being condemned of immaturity by her husband, assures him to the contrary and dwells on her sprouted youthful charm. Similarly, Lopamudra,<sup>2</sup> wife of Agastya, in a hymn to Rati or pleasure, complains of her aged husband's coldness and neglect, and invites him to join her in love. 'We have toiled and laboured,' she says, 'we are getting old, so let us now enjoy life.' Again in two verses attributed to Indrani,<sup>3</sup> she tries to attract her husband by recounting her own beauty and allurements in a manner that is scarcely decent.

This last 'seer' gives us a very fine picture of a jealous wife in two hymns. The first<sup>4</sup> is a spell to rid the wife of a favoured co-wife or rival. To gain her husband for herself alone, she plucks a herb and utters incantations so as to blow the rival wife far away, and reign supreme herself alone. Every line of the hymn breathes forth the deep rooted hatred and malice of a frustrated woman's heart.

The second verse,<sup>5</sup> too, is intensely human. Not only can the jealous wife not tolerate a woman

1 RV I 120 ~

2 Op cit X 86 16 1

3 Op cit X 86

4 Op cit I 1 3 1, 2

5 Op cit X 14

rival, but she is equally impatient of her husband's devotion to a man friend as well. Very cunningly, she tries to poison her husband's mind, step by step, by various devices. First, she appeals to his self-respect and tries to persuade him that his friend is usurping his own lawful rights. So let him give up tolerance and apathy and avenge himself. Failing still to rouse her husband's anger, she next tries a more potent move by appealing to his chivalry and valour. Quivering with rage yet pleased with her own charms and attractions,<sup>1</sup> she recounts how she has been insulted by his false friend, as if she had no husband to protect her. Failing still to incite her husband, she at last despairingly tries to allure him by her own beauty and charm, but yet fails. The psychology of a jealous wife,—her intense hatred even for a male rival to her husband's affection, her extreme cunningness and scheming mind, have been so well reflected here as to make one amazed at the deep insight of the author of the hymn.

Just the opposite picture is represented by the verse of Śaśvatī,<sup>2</sup> an affectionate, devoted wife, an unselfish, heroic woman, who makes penances for her husband's sins expiates and frees him, and when he is restored to perfect health and manhood sings out in joy.

One long hymn<sup>3</sup> portrays a newly married bride and contains some famous marriage mantras. The consummation of her life lies, the hymn points out, in

1 RV. A. 86. 4. 7

2 Op. cit. VIII. 1. 34

3 Op. cit. V. 8. Attributed to Surya

reigning supreme over her husband's home, surrounded by sons and grandsons.

Motherliness is illustrated by the verse of Agastya's sister<sup>1</sup> where she prays for her sons, and the hymns attributed to the mothers of Indra<sup>2</sup> in which they proudly recount their beloved son's glorious deeds and achievements.

Besides thus illustrating the various stages in a woman's life, other hymns give some other types of women. Thus, Godhā<sup>3</sup> in a hymn to Indra avows her submissiveness to and utter dependence on the deity.

Another verse<sup>4</sup> delineates a passionate voluptuous type of woman, trying to seduce even her own brother.

A third<sup>5</sup> depicts an unchaste woman,—how she holds a mean opinion of her own sex and lowers it to the eyes of others too.<sup>6</sup> A faithful envoy is portrayed by a fourth.<sup>7</sup>

Thus, like the verses of the Sanskrit poetesses, the hymns of the female seers, as well, deal with a variety of subjects, illustrating different stages in a woman's life, such as (1) an old maid wishing to get married (Ghṛāḥ), (2) a newly-married bride (Sūryā), (3) an affectionate and loyal wife (Śāntatī), (4) a jealous wife (Indrāṇī), (5) a voluptuous wife (Romaśā

and Lopāmudrā), (6) a sick wife, deserted by her husband (Apālā), (7) a contented matron (Viśvavārā) and (8) a proud mother (Agastya's sister, Aditi and Indramātarā), as well as, different types of women, such as (1) a humble religious woman (Godhā), (2) a ramp (Yamī), an unchaste woman (Urvāśī) and (4) a faithful envoy (Saramā)

What strikes us in these verses is their extreme human interest,—full of animation and vigour, they are passionate outbursts from the very depth of a feminine heart.

Nature is not touched as such. But incidentally in the hymns, we get some beautiful descriptions of night<sup>1</sup>, fire etc

If we compare the verses of the Sanskrit poetesses, with the hymns of the female seers, we find the same spirit, the same tinges of a woman's heart, although particular pictures like those of an unmarried maid, a proud mother etc, may be lacking in the former. These latter hymns are, perhaps, more crude, more passionate, more vigorous, more forceful than the former verses, while the former are more artistic, refined and lyrical than the latter.

#### *COMPARISON OF THE SANSKRIT POETESSES WITH THE BUDDHIST THERIS*

Lastly, a few words may be said by way of comparison between the Sanskrit poetesses and the Buddhist Theris or sisters, 71<sup>2</sup> in number, to whom

1. RV X 127

2 Omitting the two poems ascribed to the followers of Patacārā collectively

are attributed more than 300 hundred stanzas in the Therīgāthā.<sup>1</sup>

It is evident at once that two opposite currents of thought run through the verses of the Sanskrit poetesses and the Buddhist Therīs respectively. The Sanskrit poetesses, as we have seen, passionately love this sensible world of ours, and are intensely alive to all its beauty, joy, and varieties, while singularly averse to looking beyond to the supra-sensible. The Buddhist Therīs are just the opposite. They are women who have left the world—to them nothing but an abode of perpetual sins and sorrow—to seek for something higher, to secure release from re-birth, to attain the perfect calm of Nirvāṇa, and while thus trying to shut the door against the miseries and uglinesses of the world they had to shut out its joys and beauties, novelties and refreshments as well. Hence it is that while the verses of the Sanskrit poetesses are rich with a great variety of subjects—Nature, Man, Love—the verses of the Buddhist Therīs are sometimes almost monotonous, to the non-Buddhist reader, in their repetitions of the same theme viz glorification of the Buddhist ideals of renunciation and extinction—Nirvāṇa. Thus, while the Sanskrit poetesses

1 The question as to whether these Therīs were real historical personalities or mere traditional names need not be discussed here. It is enough to hold that these verses express the ideals and sentiments of certain saintly women of the Buddhist order. See Winternitz's *History of Indian Literature* Vol II pp 101 ff especially p 10 and fn 3 there. Mrs. I. H. Davis's *Prayers of the Saints* Introductory p. LVIII.

ses—poetesses in the truest sense of the term,—display an intense love of Nature, the Buddhist Therīs, more nun than poetess, have utterly neglected this most popular theme. So have they neglected Man, and although a personal note is frequently struck in these autobiographical verses,—such as mother's sorrow at the death of a child, a wife's suffering at the brutalities of her husband and so on,—yet Man as a subject, as an object of attention, has never been taken up in right earnest.

In the same manner, while to the Sanskrit poetesses, full of womanly sentiments, love is the most important thing, to the Buddhist Therīs, it means absolutely nothing. The Sanskrit poetesses have not hesitated to give vent to their natural inclinations, and glorify human love, its beauty and delights. The exactly opposite thing is done by the Buddhist Therīs. To them, passion is at the root of all sufferings and the very first thing to get rid of. Again and again,<sup>1</sup> the futility of sensuous love, its utter ugliness and impurity, are vividly dwelt on. Thus, while the verses of the Sanskrit poetesses are rich with the subtle fragrance of an intense feminine heart and reflect its peculiar joys and sorrows, strifes and turmoils, the gāthās of the Therīs, who have reached

1 cp e.g. Khemā (52) 139ff, Guttī (56), 163ff, Uppalavannā (61), 221ff, Subhā Kammaraadhita (70), 338ff, Subhā Jivakambavanikā (71), 366ff, Sumedha (73), 448ff etc.

The figures inside the round brackets indicate the serial numbers of the Therīs, and those following outside, the running numbers of the verses.

their goal, voice the tranquil content, the utter detachments from the world of sense, the profound indifference to joys and sorrows alike, that are neither feminine, nor peculiar to any sex, but belong to the Seer alone—a Seer who belongs to no sex in particular, to whom universal benevolence is the only thing individual attachments nothing

From the very nature of their theme, the gathas of the Theris have an austere simplicity of expression although some of them can really boast of some really beautiful similes<sup>1</sup> Still they lack, naturally, the sweetness, music and grace of the ornate poetry of the Sanskrit poetesses

To sum up while the verses of the Sanskrit poetesses display multifarious interests, the gathas of the Theris are one pointed the former are more objective and concrete, the latter more with external things, the latter more subjective and abstract, or speak more of the inner experience, the former sensuous and lyrical, the latter serious and didactic, the former eager and alive, the latter earnest and calm, the former peculiarly feminine and individual, the latter benevolently universal and indifferent the former simple yet sweet, the latter simple but austere Thus it is, indeed, very interesting to study side by side these two groups of verses—one passionate, the other profound, one lively, the other lofty, one reverentially silent about the world beyond, the

1 A very good example is furnished by the poem of Paṇḍarā (47) 112ff The poem of Ambapālī (56) 207ff, too, is a beautiful composition, full of rich artistic imageries



other vigorously contemptuous of the world sensible—both from the pens of women, yet both so discordant.

There is, however, a striking point of similarity, viz. that the Buddhist Theris, though with one voice condemning human love, yet have never, in common with the Sanskrit poetesses, spoken degradingly of men. Even when ill-treated by men, they have kept silent or blamed their own lots, not men. A good example of this is furnished by the poem of Isidāsī,<sup>1</sup> who though cruelly deserted by her three husbands, one after another, for no fault of her own and in spite of her unselfish efforts to serve them loyally, blames her own past misdeeds, and never her husbands. Again, when they are unable to practise self-control they never point out to men as temptors, but frankly admit their own inherent weaknesses.<sup>2</sup> Thus, Sihā, being unable to control her sensuous inclinations, decides to commit suicide.<sup>3</sup> Vimala,<sup>4</sup> a courtesan, frankly admits her own past guilts and makes no one responsible, and so on. What is more, even when they themselves, with no evil intentions, are being tempted by Mara, or the Evil One in the form of some youthful gallants,<sup>5</sup> or even in the form of suitors<sup>6</sup> and so on, they heap no violent reproaches on the head of men, but only try to avert

1 (72), 400ff

2 cf e ■ Sama (29), 37-38, Uttarā (30), 39-41, Vaddhesī (38) 67ff, etc

3 (40), 77ff

4 (39), 7-11ff

5 Cp C G Khema (52), 139ff, Guṭṭā (56), 163ff, Upacalā (60), 189ff, Śisupacalā (61), 196ff, etc

■ Anopama (54), 151ff etc

them from their unholy intentions by portraying vividly the utter worthlessness and contemptibleness of all sensuous passions and lusts. Thus, Subha Jivambavanika,<sup>1</sup> harassed by an evil minded young man, utters not a single word of reproach, on the contrary, plucks out her lovely eyes in order that they may not tempt men any more. Sumedha, when disturbed in her meditation, by her suitor, bursts into no violent temper, casts no aspersions on him, but, on the contrary, tries to reason with him and make him understand the situation with exemplary patience and sympathy and so on.

The significant fact is that in direct contrast to this sort of womanly broad mindedness, forbearance and sympathy, the poems of the Theras, or the Brethrens or monks, abound in attacks on women as vile temptresses who are always trying to seduce and lead men astray<sup>2</sup>, as the cause of all sufferings whom a man should always avoid<sup>3</sup>, and so on and so forth. This contrast between the tones of the two sets of gathas finely illustrate the fundamental difference between men and women, and strongly testify to the instinctive protective tendency of women of all types and ages. The Sanskrit and Prakrit poetesses cared for love, and hence it is understandable, in their cases, why they could not be, as frankly admitted by one of them<sup>4</sup>, too critical of men. But these Buddhist Theris had nothing to

1 (1) 30 ff

2 (3) 44 ff

3 Cp = 2 poems G ff = 9 ff 4, 3 ff etc

4 73 ff

5 Roha, also Saṅgīrabha

thrice, is each time deserted by her husband, and at last leaves the world through sheer disgust and disappointment. Other examples are Mulla,<sup>1</sup> married to a cruel hunch back, Nanda<sup>2</sup> whose suitor dies just before marriage, Sumangala's mother,<sup>3</sup> married to a brutal husband and harnessed to kitchen drudgery, Sama,<sup>4</sup> grief stricken at the death of her friend, Ubbiri<sup>5</sup> mad at the death of her only daughter, Patacara,<sup>6</sup> who loses two sons, husband, parents and brothers, Chanda,<sup>7</sup> widow, childless, poor and friendless, Vaisiṭṭhi<sup>8</sup> who loses her son, Kisa Gotami<sup>9</sup> who loses her husband and son, Bhadda Kundalakesa,<sup>10</sup> a rather unusual case, who has to kill her husband in self defence, Uppalavanna,<sup>11</sup> also an unusual case, re-married unknowingly to the husband of her own daughter and so on. There is nothing to show that if such women had normally happy domestic lives, they would have renounced the world in quest of the peace of Nirvāṇa.

## CONCLUSION

It is clear from the above that immense, indeed, is the value of the contribution of women of ancient India—of the female Vedic seers Buddhist Theris Prahkrit poetesses and Sanskrit poetesses—to the field

1 (11) 11a

2 (21) 23a

3 (33) 31ff

4 (49) 12ff

5 (63) 213ff

6 (61) 221ff

7 (19) 19a

8 (22), 37-38

9 (47) 112ff

10 (51) 133ff

11 (46) 107ff

of poetry. But they were votaries of not only Music, but contributed their quotas, though generally not known, to other spheres no less,—such as drama, history, smṛti, tantra, philosophy and even medicine, astronomy and mathematics<sup>1</sup>. And, in every sphere they have given evidence of their clearness of insight, depth of critical accumen, richness of thought and power of expression. In no other country has the *ancient literature been enriched so much by women* as in India. In no other country have so all round a culture, so great a height of intellectual attainments been gained by ancient women as in India. This indeed, is an heritage which every Indian woman may justly be proud of this, indeed, is a tradition which every Indian woman should try to emulate and preserve.

Nowadays, a great deal of controversy is being carried on, both in India and outside, as to the status of Indian women in those days of hoary antiquity. What better evidence can there be to the eminence of their position both in home and in society, than the fact that women of those days were not only highly educated, but were themselves over and above, creative geniuses and artists of no mean order? If women of ancient India could produce so many works of such outstanding merit, they could not by

1 See other vols of this series. cp also Gargi Vacaknavi (Brh Up III 8) Maitreyi Gargi (op cit II 4 1—14 and IV 5 1—15) and Vāḍava Prathithēyī (ĀśvGS III 4 4) Lalla (Kashmirian philosopher and saint) Patañjali Kapya's wife (BrhUp III " 1) etc etc

any means be kept down as mere chattels in the seclusion of the zenana. But they were daughters that were equally cared for and educated like the sons; sisters that claimed intellectual partnerships with their brothers; wives that were real helpmates and companions of their husbands; mothers that were foremost teachers and guides of their children; public spirited women and educationists that shaped the morale of the society in no mean degree. This fact must be borne in mind when we sigh for our past glory and freedom for, to utter a truism the uplift of a nation invariably depends on the uplift of women,—in the national resurrection women are destined to take an equally important part as men.

*Attribution of some verses of the Sandhit poetesses  
to other poets and some remarks about the dates  
of Sandhit poetesses*

The ascriptions of verses in sanskrit anthologies and similar works are often fluctuating and a variety of attribution is found in many cases. Out of 140 Sanskrit stanzas collected in this work only fourteen verses (see below) are found attributed to other poets in certain anthologies other than those in which they are found assigned to the name of the poet in question and two verses (nos 72-73) are found in the Bilhina Kavya in the form of a dialogue between the poet-lover Bilhina and his lady-love Rijakanya, Sakala or Candrikala. It may be doubted whether these stanzas were really composed by the poetesses concerned. As however it is not

possible for us to decide the relative authenticity of the different attributions and as we have at present no other evidence at hand, we have to leave the question open. Again, some verses are found anonymously in rhetorical and anthological literature and references to these have been given in this book in foot notes.

The following are the fourteen verses ascribed, in other anthologies to the poets named here. The numbers in bold type refer to the serial numbers of the verses in our book.

- 2 राजशेखर, SUK, MS, V 2 370, SUK, 2 76 4, pp 118—119 3 अमरक, SUK, MS, 2 232, अमरक, S'P, 3558, SMV, 57.4 p 198, अमरक, Padya racana, 814 4 वाङ्मू, KVS, v 356, p 109 14 चित्तप, SUK, p 15 71 This verse occurs in the Niti śāṭaka by Bhartṛhari, v 92, p 40, NSP ed, 1929 101 मयूर, SSV, v 2515, p 429, Subhasitavali of Śrīvara, Bhandarkar Oriental Research Institute, Poona, MS No 204 of 1875 1876, verse no 2503 109 श्रीराज्यपाल, KVS, v 414, p 126 110 चोद्याक, SSV, v 1777, p 301, SRB, v 106, p 359 113 अमरक, S'P, v 3545, p 523 126 शकवृद्धि, S'P, v 3563 p 585, SRB, v 9, p 355, वृद्धि, SSV, v 1734 127 चोद्याक, SSV v 1760, p 298, SRB, v. 54, p 354 132 Jointly attributed to Govindasvamin and Vikāṇantamba, S'P, v 3610, p 536 134. अमरक, PVL, pp 101—102

137. अमर, S'P, v 3747, pp 502—503, SSV, v 2147, p 370, SRB, v 21, p 343 [The verse of Sarasvatikutumbadhut, सुरताय नमस्तस्मै, etc has been attributed to Sita in the Bhoja prabandha, p 65, NSP ed, 1928]

As the evidence of the anthologies regarding authorship is not always reliable, the chronological conclusions based on it may not be absolutely certain in all cases. One of the methods adopted by us for deciding dates has been to trace the stanzas concerned in some rhetorical work or other of known date. We have adopted this method in seven cases, viz in those of Cinnamā, Phalguhrastini, Sarasvatī Sita Bhattachārā, Śitā, Viṣṇā<sup>1</sup> and Vikṛāntambā. However in all these cases, fortunately, the stanzas on which we have based our chronological conclusions are not definitely attributed, except in the case of the first mentioned poetess, to any other poets in other anthologies, though, at times some of them are found anonymously. This silence of anthologies as to authorship does not however, prove anything contrary to our conclusions.

The following are the verses referred to above — (1) Phalguhrastini's first verse (no 70) is found under her name in all the four anthologies in which alone it has been found. (2) Sarasvatī's first verse (no 75) is ascribed to her in Banhatti's edition of the Kavya-

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1 Regarding further authenticity of the verses attributed to Viṣṇā, see also foot note, p xxxviii

2 See f n 1, p 31

prakasa<sup>1</sup> and anonymously in three other rhetorical works<sup>2</sup> (3) Śīla's fifth verse (no 89) is attributed to her in as many as four anthologies<sup>3</sup> and anonymously in two others<sup>4</sup> (4) Sita's verse (no 48) is found under her name in a particular MS of the Bhoja prabandha and in one rhetorical work<sup>5</sup> while anonymously in certain other rhetorical works<sup>6</sup> (5) Vijja's sixteenth verse (no 116) which helps us in determining the lower limit of her date is ascribed to her in all the six anthologies in which it has been found<sup>7</sup> Her third verse (no 103) relying on which we have ventured to fix the upper limit of her date is found under her name in three anthologies<sup>8</sup> and anonymously only in one<sup>9</sup> In this verse she distinctly refers to the fourth pada of the first verse of Dandin's Kavyadarsa<sup>10</sup> The sixth verse of Vikatanītambā (v 130) is assigned to her in the anthology in which it is found

1 See f n 2, p 33

2 RG p 393 AK p 246 SKB p 920

3 SP p 567 SRB 1 369 SMV p 201 SHV MS f 25 (v 1853) 4 PVL p 118 KVS p 109

5 See f n 1 p 38

6 KS of Hemacandra p 14 KM p 86 KAS p 32

7 See f n 2 p 49

8 SHV f 31 SP p 29 SRB p 35

9 SMV p 47 10 मानसे रमते नित्य सर्वशुक्ला सरस्वती ।

As regards Candalavidyā the date we have assigned to her is correct if the ascription of the verse to the joint composers be right This verse is not quoted from any of Kalidasa's works



## PART II

TEXT

# Sanskrit Poetesses

ANONYMOUS

पल-लेख ।

( 1 )

कुलीन स्वाधीन क्षमण परिहीन प्रियतम

अमा सिन्धो साध्वी शरण करुणा भावन रिमो ।

अयीदानीमस्या कुट करुणामिन्दीर-दशो

दृष्टोय प्राणेश अणमपि तिलम्य न सहते ॥<sup>1</sup>

रस्या । [ शिखरिणी ]

2 BHĀVADEVĪ<sup>2</sup>

तरुणी ।

( 2 )

ननन्मानो तुन्यामिजन भुवा जन्म न सह

प्रवृद्धो नाम्ना न स्तन इति समानाबुदयिनो ।

मिः सीमा मात्रे यदिदमनयोर्मण्डल-रतो

रपि म्यर्धा-गुद्ध तदिह हि नमस्य रुठिनिमा ॥८॥<sup>3</sup>

भावा-रु-या । [ शिखरिणा ]

1 BHV I 40(a)

11 o called Bh vakader and Bhavakader

3 BHV I 41 p 41

( 7 )

सुगतात्मज रूप सुरूप-धरं

बहु लक्षण भूपित-देह धरम् ।

अमिताभ तथागत मौलि धर

कनकाब्ज विभूषित घाम करम् ॥२॥

( 8 )

कुटिलामल-पिङ्गल धूम्र-जटं

शशि विम्व-समुज्ज्वल-पूर्ण मुखम् ।

कमलायत लोचन चार कर

हिम खण्ड विमण्डल पुण्ड पुटम् ॥३॥

( 9 )

अधर जित-पङ्कज नाभि समं

शुभ कुण्डल मण्डित लोल करम् ।

विमल कमलोद्ग नाभि तल

मणि-मण्डित शेखर हेम-वरम् ॥४॥

( 10 )

कटि वैष्टित चित्र सुपल धर

जिन<sup>1</sup> हान महोदधि-पार गतम् ।

1 From √ha to go the word hana is derived. As every root meaning to go may also mean 'to know to understand or 'to get' (acc to the dictum सर्व गत्यर्थो बाधार्थो प्राप्त्यर्थो वा), hana here means jñāna knowledge

यद्गुण्यमपार्जित-रज्ज्वर

ज्वर<sup>1</sup>-व्याधि-हरं यद्गुण्य-करम् ॥४॥

( 11 )

शुभ शक्ति-करं त्रि-भवास्तकरं

मखर करं<sup>2</sup> स्तुति-देह करम् ।

प्रियाकुल-निर्जित मार-यल

रज-पारमिता परमार्थ करम् ॥५॥

( 12 )

चिति वृक्ष-विहार-विशेष-परं

तद्यनाद्वय-ज्ञान विशेष-करम् ।

मणि-नूपुर-रञ्जित पाद-गुण<sup>3</sup>

गज-भक्त प्रिलभित हस्त-गतिम् ॥६॥

( 13 )

परिपूर्ण महामृत-स्रग्धुनि

क्षीरोद<sup>4</sup>-जलार्णव नित्य-गतिम् ।

1 Metre defective

2 Metre defective, one syllable missing

3 Cp Tibetan translations of the stotra by Bhikṣa Candrakānta, *Stan gyur* vol 3, *Cordier Catalogue*, Nos 43 and 46. These presuppose two slightly different recensions of the stotra Tibetan Character. The former (No 43) has पाद-गुण, while the latter (No 46) reads मार-यल ।

4 Metre defective one syllable missing and क्षीरो should be short

श्री पोटलकाभिनिवास रति<sup>1</sup>

कण्णामय निर्मल-चाण्ड दशम् ॥८॥<sup>2</sup>

इति थोमदार्यावलोकितेश्वर भट्टारकस्य चन्द्रकान्ता-मिश्रुणी  
स्तव स्तोत्र समाप्तम् ॥

## 5 CINNAMMĀ

शिव ।

( 14 )

कल्पान्ते शमित त्रिविक्रम<sup>3</sup>-महा-कङ्काल दण्डो स्फुरच्च  
छेय-स्यूत नृसिंह<sup>4</sup> पाणि नखर प्रोतादि कोलामिपः<sup>5</sup> ।

1 Metre defective one syllable missing

2 Royal Asiatic Society of Bengal Hodgson Collection  
MSs B 30 and B 63 The folios are not paginated *Nepalese  
Character* The reading of B 63 is very corrupt See also note  
3 p 5

For Avalokiteśvara referring to the Bodhi sattvas see  
Mahāvīyut 22 10 for Avalokiteśvara as a great Bodhi sattu,  
see Siks p 216 Bodhis, p 314

3 Bali king of demons occupied the city of gods and  
banished them all from it For conquering him Viṣṇu assumed  
the form of a dwarf and covered the heaven the earth and the  
nether region by three strides (Trivikrama) Vamana was the  
fifth incarnation of Viṣṇu see BhP 8 14 94 VamP 48 53

4 For details see AgnīP chap 30 HarV chaps 30 39  
BhP 1 10 ViṣṇuP, I 17 21

Almost every Purana contains some account of Nṛsiṃha  
This was the 4th incarnation of Viṣṇu

5 BhP 3 12 23 KalP 19 99 this was the 3rd incarna-  
tion who killed Hiraṇyakṣa

विश्वैरुत्कर्षयन्ता नितान्त-मुदितो नो मन्यन्<sup>१</sup> कृमाद्युभौः  
 कपन् धावयन्तां गताऽन्यनु महा मोहं महा भयः<sup>२</sup> ॥

चित्रम्मायाः । [ शार्दूल-विकीर्णम् ]

## 6 GANDHADĪPIKĀ

धृ३ ।

( 15 )

गशि तग्न-गिरि मद् मांसी जनु-भागो मन्द्य लोहयोमांगौ ।  
 मिलितैर्गुह-परिमृदिर्नन्द-शृङ्गादीनि धृषयेद्यनुः ॥<sup>१</sup>

गन्धर्वपिशाचाः । [ गीतिः ]

# 7 GAURI

शिर ।

( 16 )

उत्कल-गङ्गा परिपुल मुखारविन्द

सौगन्ध्य लुब्ध मधुषासुल्या रता ।

<sup>१</sup>भुग्न पीन कुच चूचुरुग्याऽतिगाढ

मालिङ्गितो गिरिजया गिरिष पुनानु ॥१॥<sup>२</sup>

गौर्या । [ वल्लभ-त विलम्ब ]

राज-वर्णन ।

( 17 )

इयच्छति मस्तकं प्रविगलन् सङ्गण विप्र स्थिति

नैश्यत् स्वाङ्गं यत् प्रनष्टं वचनं प्रागप्यार पूर्णं स्मृति ।

ह्योऽत्यन्तमयं स्वयं कलिं महा म्लेच्छेन निमूलितो

<sup>३</sup>धर्मं सम्प्रति चान्यते तत्र करालम्वेन भूमीपत ॥२॥<sup>४</sup>

गौर्या । [ शार्दूल प्रीतिहितम् ]

## द्विपदकीर्ति ।

( 18 )

कालिन्दीयति कञ्जलीयति कलानाथाङ्गमालीयति

व्यालीयत्यहि-मण्डलीयति मुहुः श्रीकण्ठ-कण्ठीयति ।

शेयालीयति कोकिलीयति महा-नीलाश्र जालीयति

ब्रह्माण्डे रिपु-दुर्यशस्तव नृपालङ्कार-चूडामणे ॥३॥<sup>1</sup>

गौर्याः । [ शाङ्ख-ल-विक्रीडितम् ]

## मुशण्डो ।

( 19 )

महाचण्डीव संभाति भुजण्डो<sup>2</sup> भवतः करे ।

प्रताप-ज्वर-संभ्रान्त-गोलिका जीव हारिणी ॥४॥<sup>3</sup>

गौर्याः । [ भुजण्डप ]

( 20 )

यद्वि चूर्ण परिपूर्ण निजान्त-

गोलिका गरल-धस्त-विकाशा ।

यादृ-भीषण भुजङ्ग-भूतेषु

भाति दुष्ट भुजगाव मुशण्डी ॥५॥<sup>4</sup>

गौर्याः । [ म्यागता ]

1 PV., f. 10 (a), v. 91.

3 PV., f. 14 (b), v. 144

2 भुजण्डी ३

4 PV., f. 14 (b) v. 145.



रण ।

( 21 )

नो चापाकलनं न पत्रि-धरणं नो ज्या-समाकर्षणं  
नो वाहु-स्फुरणं न घण-गमनं सन्दृश्यते न रणे ।  
किन्तु प्रौढ करीन्द्र-कुम्भ विगलन्मुक्ता गण प्रस्फुरत्-  
प्रत्ययि-क्षितिपाल-मौलि मणिभिर्विद्योतते भूरियम् ॥६॥<sup>१</sup>  
गौर्याः । [ शार्दूल-विकीर्णितम् ]

अरि-नारी ।

( 22 )

चन्द्रानना चन्द्रक चाक्ष-गायत्री<sup>२</sup>  
सा कोप विभ्रस्त-चकोर-नेत्रा ।  
शैलेयभुग्भिः स्मर-भावयद्भिः  
संसेव्यतेऽद्रावरि-भामिनी ते ॥७॥<sup>३</sup>  
गौर्याः । [ इन्द्रं यज्ञा ]

ललना-वर्णन ।

( 23 )

विद्वेश्वरेणैव विनिर्मितेयम्  
अर्घाङ्गनात्यं प्रतिपद्य यत्नान् ।

1 PV , f 15 (a), v. 104

2 Meaning and metre defective गायत्री

3 PV , f 16 (b) v. 165.

अतस्त्रिलोकी महिलोपमाया

मद्वैति भावेन त्रिभाति गौरी ॥८॥<sup>१</sup>

गौर्याः । [उपजातिः]

जल-केलि ।

( २४ )

प्रिनि सरन्ता रनि जित्वराङ्गा

नारात् सरागाम्बुज-लोचन था ।

आलोकि-लोकैः स्व म्बा स्फुरन्ती

जलाधिदेवीव देवेदा<sup>२</sup>-यन्था ॥९॥<sup>३</sup>

गौर्याः । [उपजातिः]

श्रृ ।

( २५ )

त्रेधाश्चकोर-ग्रञ्जन-भीम-भृगाणाञ्च मञ्जनात्पुष्टः ।

अर्पितयान् ब्रू धिपतो मारुत उग्र-युग्मकं मुदःशोः ॥१०॥<sup>४</sup>

गौर्या । [गौनि ]

नेत्र ।

( 26 )

मुवे शृङ्गार सरसि लाजण्यामृत पूरिते ।

काम-क्रीडा हित भाति नयन शफरी युगम् ॥११॥<sup>1</sup>

गौर्या । [अनुष्टुप]

कटाक्ष ।

( 27 )

अपाङ्गस्तस्य तन्महि विचित्रोऽय भुजङ्गम ।

दृष्ट मात्र सुमनसामपि मूर्छा विधायक ॥१२॥<sup>2</sup>

गौर्या । [अनुष्टुप]

अधर ।

( 28 )

सुधा विद्रुम सतसारेधानाऽस्या चितोऽधर<sup>3</sup>

यतोऽनङ्ग भुजङ्गेन दृष्ट जीवयति क्षणात् ॥१३॥<sup>4</sup>

गौर्या । [अनुष्टुप]

1 PV f 27 (a) v 230

2 PV f 21 (a) v 231

3 M defective रनितोऽधर 2

4 PV f 20 (a) v 21

## दिवस ।

( 32 )

उत्पात केतुरिव मन्मथ नायकस्य

यज्ञ प्रहार इव केलि-लता वनस्य ।

सहार काल इव पान्थ वधू-जनस्य

प्रीप्थस्य भाति दिवसः सखि दूरिताशः ॥१७॥<sup>१</sup>

गौर्याः । [वसन्त तिलकम्]

## कल्प-तरु ।

( 33 )

सन्त्येव नन्दन वने शतश सु वृक्षाः

कालेन पुष्प फल तर्पित नाकि वृक्षाः ।<sup>१</sup>

तेष्वेक एव सुर राज मनोऽभिलाष

तत् काल-दान पदुरस्ति स कल्प शाखी ॥१८॥<sup>३</sup>

गौर्याः । [वसन्त तिलकम्]

## 8 INDULEKHĀ

## अस्तमय ।

( 34 )

एके वारि निधौ प्रवेशमपरे लोकांतरालोकनं

केचित् पात्रक योगिता निजगदुः क्षीणेऽहि चण्डार्चिप ।

१ P\ , f 53 (a)

२ लता ।

३ P\ , f 57 (b)

मिथ्या चैतदसाक्षिकं प्रिय सखि प्रत्यक्ष-तीव्रातपं  
मन्येऽहं पुनरध्वनीन रमणी चेतोऽधिशेते रविः ॥<sup>1</sup>

इन्दुलेखायाः । [शादूल विक्रीडितम्]

## 9 JAGHANACAPALĀ

असती ।

( 35 )

दुर्दिन निशीथ एवमे नि सञ्चारासु नगर वीथीषु ।

पत्यौ सिदेश याते पर सुपं जघन चपलायाः ॥<sup>2</sup>

जघनचपलायाः । [जघन-चपला]

## 10 KERALI

सरस्वती ।

( 36 )

यस्याः स्व रूपमपिल ज्ञातु श्रद्धादयोऽपि न स्पष्टाः ।

काम गवी सुकवीनां सा जयति सरस्वती देवी ॥<sup>3</sup>

केरल्याः । [आर्या]

1 SHV, v 1902 P 323

2 KVS v 518, P 163, PR v 36, P 32, r r —दुर्दिने

घन तिमिरे दु गञ्चारासु नगर-वीथीषु (I 1), पत्युविदेश गमने परम-

सुपं जघन-चपलाया (I 2) SHV MS f 21 (a) v 65, P v 119

f 27 (a) r 309 v r —दुर्दिने घन तिमिरे दु गञ्चारासु रजनीषु

(I 1), पत्युविदेश गमने परम सुपं जघन-चपलायाः (I 2)

3 P v, f 66

## 15 MADHURAVARNI

कुलटोक्ति ।

( 42 )

भाकारेण दाशो गिरा परभृतः पारावतश्चुम्बने  
 हंसश्चन्द्रमणे समं दयितया रत्यां विमर्दे गजः ।  
 इत्थं भर्तरि मे सस्त<sup>1</sup>-युवति स्लाघ्यैर्गुणैः किञ्चन  
 न्यून नास्ति परं विवाहित इति स्यान्नैक दोषो यदि ॥<sup>2</sup>  
 मधुरवर्ण्याः । [शार्दूल विक्रीटितम्]

## 16 MADIREKSANĀ

वसन्त-सन्धि ।

अनुभूतचरेषु<sup>3</sup> दीर्घिकाणामुपकण्डेषु गतागतैरुतानाः ।  
 मधुपाः कथयन्ति पविनीनां सलिलैरुत्तरितानि कोरकाणि ॥<sup>4</sup>  
 मद्विरेक्षणायाः । [का(मा)ल भारिणी]

1 M defective one syllable missing समस्त ?

■ SHV, MS. f 20, v 77

3 For the suffix चरट्, see Panini 5.3.33 "भूतपूर्व चरट्",  
 SidKau, 1929, NāP ed, p 212

4 SSS, f 20, v 23

## 17. MĀRULĀ

विरहिणो प्रति सख्युक्तिः ।

( 44 )

गोपायन्ती विद्ध जनित दुःखमग्रे गुम्फां

किं त्वं मुग्धे नयनं विद्धनं थाप्य पूरं न्यत्सि ।

नक्तं नक्तं नयन-मलिल्लेखेप धाद्रोरुत्तले

शय्योपान्तः कथयति वक्षामातपे क्षोप्यमाणः ॥१॥<sup>1</sup>

मारुलायाः । [ मन्वानान्ता ]

विरहिणां प्रलापः ।

( 45 )

लुशा पैनासि स्य प्रवृत्तिलियमद्गुस्य मनु मे

मलाधूम्रा कस्माद् गुरु-जन-गृहे पाचयन्तया ।

भारस्यस्मान् कश्चिन्नहि नहि नदीन्येयमगमन्

स्मरोत्कस्य बाला मम इदि निपत्य प्रगदिता ॥२॥<sup>2</sup>

मारुलायाः । [ क्षिप्रहिणी ]

1 CMV , p 140, SHV , 312, f 22b, v. 20, SRB , p. 20,  
 ११ —नयन-नयितं (l 2)

2 SHV , v 13A, p 221, २P, v 253I, p 22, ११  
 अपदम् (l 3), SPB, कश्चिन्नहि-चम्य (l 21 3)

## 18 MORIKĀ

## वियोगिन्या अवस्था-वर्णनम् ।

( 46 )

लिखति न गणयति रेखां निर्भर-वाष्पाम्बु-धौत-गण्ड तटा ।

अवधि-द्विसावसानं मा मूदिति शङ्किता याला ॥१॥<sup>1</sup>

मोरिकायाः । [ आर्या ]

## दूत्युक्ति ।

( 47 )

प्रियतमस्त्यमिमामनघार्हति

प्रियतमा च भवन्तमिहार्हति ।

न हि विभाति निशा-रहितः शशी

न च विभाति निशाऽपि विनेन्दुना ॥२॥<sup>2</sup>

मोरिकायाः । [ द्रुत-विलम्बितम् ]

1 SSS , MS f 37 (b), v 26, 9P , v 3403, p 495,  
SSV v 1672, p 176, v = —स्त्रियति.. रेखा निर्भर-वाष्पाम्बु-  
धौत गण्ड तटा । PR v 13, p 48, v r —निर्भर-वाष्पाम्बु धौत-  
गण्ड तटा (l 1), SMV. p 134, v r —exactly like SSV.,  
PV , MS. f 29 (a) v 330, v r —निर्भर.. गण्ड-तटा (l 1)

2 SSV , v 1396, ll 234



## नायकं प्रति नायिकोक्तिः ।

( 48 )

मा गच्छ शनदा प्रिय प्रिय शनैरस्यथिनम्वं मया

यादा प्राङ्गणमागनेन भयना प्राप्नोत्यवस्थां पराम् ।

किं शान्त्याः कुच-भार निःसहनैरङ्गैरनङ्गाकुलै-

म्बुद्वयत्-कञ्चुरु-जालकैर्गुडिनं नि गृहमम्मदु-गृहम् ॥३॥<sup>१</sup>

मोरिकायाः । [ शार्दूल चिह्नोदितम् ]

## शृङ्गार-पद्धति ।

दयित-गमन-पद्धति ।

( 49 )

यामीत्यध्ययमाय एव हृदये दधानु नामान्वयं

यर्तुं प्राण-ममा-नमश्चमघुणैर्नित्यं पथं पार्यते ।

उक्तं नाम तथापि निर्मर-गान्ध-याप्यं प्रियाया मुखं

दृष्ट्वाऽपि प्रसन्नयहो धन-स्य प्रति-सूदा मादशाम् ॥४॥<sup>२</sup>

मोरिकायाः । [ शार्दूल चिह्नोदितम् ]

19 NĀGAMMĀ<sup>1</sup>

रवि ।

( 30 )

शुक तुण्डच्छवि मधितुण्ड रुच पुण्डरीक यत धन्यो ।

मण्डलमुदित धन्दे कुण्डलमाखण्डलाशया ॥<sup>2</sup>

नागम्माया । [ आया ]

## 20 PADMAVATĪ

राज-वर्णन ।

( 31 )

हरिण्यस्त्वरण्येऽप्र-गण्य शरण्य

नृपाणा यमालोक्य लोलाक्षि गोला ।

करे वारु चाप गले नील-चोल<sup>3</sup>मृगानुव्रजन्त<sup>4</sup> स्मर<sup>5</sup> भाजयन्ति ॥१॥<sup>6</sup>

पद्माय्या । [ भुजङ्ग प्रयातम् ]

1 Also called Nagama

2 SP v 86 p 1 SRB v 2 p 28 [नागमाया

This verse is found under the name of Vidya in SUK. p 3

3 V = नील वास in PV

4 Grammatically wrong compound is possible here

5 हर would give a better meaning

6 PT n 6 (Aufrecht corrects it as ॥ a) PV f 6

(a) v 53 *Commentary on the above verse by Jayarama as contained in P1 p 44 [typed 46]*

लोली चञ्चली अक्षि गोला यामां ता इति बहुव्रीहि । हरिण्य  
अरण्ये अग्र गण्य धेष्ट नृपाणा राज्ञा शरण्य शरण्य रक्षणे साधुम् ।

## कृपण ।

( 52 )

काये निपण्णस्य च बद्धमुष्टे-

मल्लिम्लुचाकार-विभीषणस्य ।

आकारतः केवलमस्ति भेदः

कृपाणकस्यापि धनाणकस्य<sup>1</sup> ॥२॥<sup>2</sup>

पद्यावत्याः [ उपजातिः ]

“तत्र साधुरि”ति [पा० ४१४।१८] यत्-प्रत्ययः । “शरणां गृह-रक्षिणोः वध-रक्षणेयोरपि”त्यभिधानात् । वने हस्ते ग्राह-ग्रापं गते नील-श्वेतं हरित-वज्रं चालोक्य । स्मर-भावनायां राज्ञो नील-वसन-धारित्वं हेतुः, स्मरस्य श्यामाकृत्यात् । तथा च भागवते दशमोत्तरार्धे पद्म-पद्मासतमेऽध्याये । “तं हृष्टा जलद-श्यामं पीत-वीरोय-वासनम् । प्रलम्ब-बाहु-ताम्राक्षं सुस्मितं हचिराननमि”ति [ see p. 694, Bhāgavata-purāṇa, Satya-nam press, Benares. 1983 (1926) ] । मृगानुव्रजन्तं मृगया-निहारित्वान्मृगानुचारिणं राजानं स्मरे [१६] वारं भाषयन्ति काम-स्वरूपेण चिन्तयन्ति । स्मरत्वेन भाषनादुत्प्रेक्षा । [f. 22 (v) end]

1 आणक ( आनक ) means despicable (ŚabS, p 10, cp. Ast, 2. 1. 54, ŚidK, 733, p 170) , so धनाणक means one who is despicable in respect of riches i.e. a miser.

The word कृपाणकस्य ought to have been used, because between कृपाणक and कृपणक, there is only a difference of आ, as suggested by 1 3 But for the sake of metre a different word has been used.

2 PV., f 64 (b), v. 4

खल ।

( 53 )

स्यभाय सिद्ध वक्तृत्वं खलस्य च हलस्य च ।

मुखाक्षेपं तयो सोढुमलमेकैव सा क्षमा<sup>1</sup> ॥३॥<sup>2</sup>

पद्मावत्याः । [ अनुष्टुप ]

कच ।

( 54 )

किं चारुचन्दन-लता कलिता भुजङ्गय

किं पत्र<sup>3</sup>-पद्म-मधु सचलिता तु भङ्गय<sup>4</sup> ।

किं घाननेन्दु जित-राकंदु<sup>5</sup> खो विराड्य<sup>6</sup> ।

किं भ्रान्ति गुर्जर-उर प्रमदा कचाल्यः ॥४॥<sup>7</sup>

पद्मावत्या । [ यसन्त तिलकम् ]

1 For क्षमा meaning earth see D\M, r ७, p 2

2 PV, f 63 (b), v ७

3 फल ?

4 भङ्गय ?

5 Metre defective राहु ?

6 विराड्य ? The line as it stands conveys no sense

Perhaps the meaning is as follows --Just as the moon is conquered by black Rahu, so the face is conquered & surrounded by black tresses resembling rows of poisonous black bees

उपमान

उपमेय

इन्दु

घानन

राहु ।

वच ( विराड्य ) ।

7 PV, f ७२ (b), r 2७1

वक्तु ।

( 55 )

नव रश्मि-मुखेन्द्रो कान्ति-पीयूष-धारां

यत्नुरतर-चक्रोरी-चक्रमाश्लाघ सद्य ।

अनुगत-बहु-माखी-चञ्चु जाह्नवापनुत्यै

कलयति शशि-विष्ये कान्तिक भ्रान्तिमेतम् ॥५॥<sup>1</sup>

पद्मावत्या । [ मालिनी ]

नासा ।

( 56 )

दन्तालि दाडिमी योज भक्षणोत्कण्ठितात्मनः<sup>2</sup> ।

मन्ये मार-शुकस्येय नासा चञ्चुर्विजायते ॥६॥<sup>3</sup>

पद्मावत्या । [ अनुष्टुप ]

तिलक ।

( 57 )

कस्तुरी तिलकं तस्या<sup>4</sup> जनयति शोभां च्छुधोरन्तः ।

कोदण्ड मध्य लग्नं फलमिव पञ्चेषु बाणस्य ॥७॥<sup>5</sup>

पद्मावत्या । [ उपगीतिः ]

1 PV , f 29 (a), v 3<sup>-</sup> cp VL v 63

2 V r भक्षणोत्कण्ठितात्मनः , PT (Poona)

3 विराजते ? PV f 20 (b), v 23 PT (Poona), f 4 (b),

v 62

4 V Defective तिलकस्य ? 3 PV , f 21 (b) v 53<sup>-</sup>

कण्ठ ।

( 58 )

न भानि कण्ठ. किमु काम भपनं <sup>1</sup>

निभाति जंघ किल कम्युरंय ।

अद्यापि सभानि यतस्तदीया

रेगा-मिषाद्दल्लि यन्तणेयम् ॥७॥<sup>2</sup>

पद्यावत्याः । [ उपजानि. ]

बाहू ।

( 59 )

किं शृङ्गार समुद्र कल्प लतिके किं वा मृणाली-लते

किं वक्षोज महीध्र चन्द्रन-लते किं भार पाशी-लते ।

किं लापण्य सुधाब्धि विद्रुम लते पत्राङ्गुली सयुते

भातः किं कल<sup>3</sup> गुर्जरी सुललिते बाहू लते मन्मते ॥९॥<sup>4</sup>

पद्यावत्या. । [ शार्दूलं विक्रीडितम् ]

1 M of this line vamsa sthavi

2 PV, f 19 (b)—20 (a) r 122

M upajati due to the combination of vamsa sthavi  
upendra vajra and indra vajra see ChandM, II 43 p. 39

3 कुल ?

4 PV, f 19 (b) 11a

## सिंह ।

( 60 )

मान्योऽसि मान मञ्जुल सिंह मृगेन्द्र प्रचण्ड-भुज-दण्ड ।  
 यः प्रोद्ध द्रिमाजोद्धव पण्ड रतो हसि नो हरिणान्<sup>१</sup> ॥१०॥<sup>२</sup>  
 पञ्चाशत्याः । [ आर्या ]

## हय ।

( 61 )

धारितः प्रस्फुरत्येव समुद्रञ्चिन्नेसरः ।  
 अत्यन्तं भ्रमरी-काणों<sup>३</sup> चार्जो राजीर-सन्निभ ॥११॥<sup>४</sup>  
 पञ्चाशत्याः । [ अनुष्टुप ]

## काक ।

( 62 )

मा काक कोकिल शतानुगत प्रसर्प्य<sup>५</sup> ।  
 दर्पायमत्य मगराजमिनो वजेथाः ।  
 प्रास्यन्ति चेत् कष्टक तु भयम्भमेन  
 हास्यन्ति कर्करादुज्ज्वल रत्न-सद्धान् ॥१२॥<sup>६</sup>  
 पञ्चाशत्याः । [ घसन्त तिलकम् ]

१ हरिणान् ?

- P<sup>1</sup>, f 61 (a), v 4

३ Sanskrit translation

- P<sup>1</sup>, f 12 (b) v 121

५ प्रसर्प्य ?

6 P<sup>1</sup>, f 52 (a) v .

## दीप ।

( 63 )

घनञ्जय<sup>1</sup>-सम्भूतः सुभद्रोत्साह वर्धन ।

अभिमन्युयदाभाति दीपः कृष्ण-पुरःसरः ॥१३॥<sup>2</sup>

पद्यायत्याः । [ अनुष्टुप् ]

## प्रभात-वेला-सन्ध्या ।

( 64 )

प्रभात वेला स्मर राज पुत्री

नीराजना भाजनमर्क बिम्बम् ।

आयाति नीराजितुमग्नि पुत्री

पाणौ गृहीत्वाऽङ्कुरिताशु-भालम्<sup>3</sup> ॥१४॥<sup>4</sup>

पद्यायत्याः । [ उपजाति. ]

## नक्षत्र-गण ।

( 65 )

त्रिलोकी-जय प्रस्थितस्थात्मयोने

लसत्-कुङ्कुमात्रेय<sup>5</sup>-पात्रं दधाना ।

1 घनञ्जय ?

3 मालम् ?

5 आराति [व] ?

2 P<sub>v</sub> , t 75 (a), v 2

4 P<sub>v</sub> , f 43 (a), v 43



म्हुरन् कान्ति नाराक्षतान् भाषयन्ती  
 पुरन्ध्री निशायति तन्मद्गलाय ॥१५॥<sup>१</sup>  
 पद्मापत्याः । [भुजङ्ग प्रयातम्]

ग्रीष्म ।

( 66 )

तुषारकराहो पितामुष्म-रोचि,  
 समाजाय आया प्रियां पद्मिनीं च ।  
 मयायं निज ग्रीष्म काल प्रियाय  
 ज्वलज्ज्योतिरुद्घोतते जज्जयैषी<sup>२</sup> ॥१६॥<sup>३</sup>  
 पद्मापत्याः । [ भुजङ्ग प्रयातम् ]

ग्रीष्म-वात ।

( 67 )

धूलि-वर्करीणः<sup>४</sup> प्रचण्ड-तपन ज्वालालि-भाला-धराः  
 स्पर्शादिन सरिज्जल तस्य दल सशोषयन्तः क्षणात् ।  
 पातोन्मुक्त पानीश वृत्तृति-निग-ज्वालालि युक्ताश्च  
 म्यच्छम्भे परितो भ्रमन्ति वधुशो ग्रीष्मस्य वाता अमी ॥१७॥<sup>५</sup>  
 पद्मापत्याः । [ शार्दूल-विक्रीडितम् ]

१ P<sup>1</sup>, 1 45 (a) r 301

२ तज्जयैषी ।

३ P<sup>1</sup>, f ७ (b)—3 (a), १ 4

४ V r धूलि-वर्करीणा in ८५५

५ P<sup>1</sup> f 3 (a), r 7, ८५५ f 3 (a) r 11

## दुर्दिनी ।

( 68 )

नार्यं गर्जः किमुन मदन प्रौढ-निःस्माण<sup>1</sup> शब्दो  
नते मेघाः किमुन मदनस्योद्भवाः मिन्दुराम्ने ।  
नया विद्युन् किमुन जयिनी तन् करे कापि शक्ति-  
मैन्द्रस्थापः किमुन जगता मोहनारत्र रमरन्ध्र<sup>2</sup> ॥१८॥  
पद्यावत्या । [ मन्दाग्रान्ता ]

## वीभत्स-रस ।

( 69 )

कुण्ठी विष्टानुल्लिख्य रुमि कुल कलितः पूय पूराभियुक्तः  
संयुक्तो मक्षिकाभिः कर-धृत विम्वरश्चिम्ब शापाग्र गन्धः ।  
आनु प्रोयोढ-नास<sup>3</sup>—स्त्रवदरुण गलन्-पाणि पादः समन्तान्  
निष्ठीघल्लोक दृष्ट कलयति मनुजः कोऽपि दुष्कर्म भोजम्<sup>4</sup> ॥१९॥  
पद्यावत्या । [ स्त्रग्धरा ]

## 21 PHALGUHASTINI

### चन्द्रोदय-वर्णन ।

( 70 )

त्रिनयन-जटा-यल्ली पुष्पं निशा यदन स्मितं  
ग्रह किसलयं सन्ध्या नारी-नितम्ब नख क्षतम् ।

1 V r निश्वास in BSS

॥ PV , f 54 (b) v 4 BSS , f 22 (a) v 117 v 1 , 1 1.  
नेय गर्जा

3 MS व्यानुप्रोद्धोत्थनास 4 भोगम् 2 5 PV f 69 (a), v 4

तिमिर-मिदुरं द्योमः शृङ्गं मनोभव-कामुकं

प्रतिपदि नवस्येन्द्राचिभ्यं सुखोदयमस्तु नः ॥१॥<sup>१</sup>

फल्लुहस्तिन्याः । [ हरिणा ]

देव ।

( 71 )

मृजति तावदशेष-गुणाकरं

पुनर-रत्नमलङ्करण भुयः ।

ननु तन् द्रव्य-भाङ्गि करोति च-

दहह कष्टमपण्डितता चिचेः ॥२॥<sup>२</sup>

फल्लुहस्तिन्याः । [ द्रुत तिलम्बितम् ]

## 22. RĀJAKANYĀ

प्रश्नोत्तर ।

( 72 )

अङ्गणं तदिदमुन्मदं छिप-

ध्रे पि शोणितं विदारिणो हरे ।

1 SP, r 3030, p 530, SRB, r 81, p. 315, SSV, r. 1503, p 311, r r. —विनयन—...पुत्रं मनोभव-कामुकं (l. 1), मरु-...नित्य-नव-चन्द्रं (l. 2), तिमिर ...निशा-चदन-म्बितं (l. 3), ६-६, 31. The third line तिमिर ...शृङ्गं quoted in KAS, p 171, 19. 3, 1 and vilasā ed

2 ६-६, r 3126, p 516, SSV, p 471.

आमोद-मात्र रसिकेन मधुमतेन

नालोक्तानि तव केतकि दूषणानि ॥२॥<sup>१</sup>

सरस्वत्याः । [ वसन्त-तिलकम् ]

## 25. SARASVATIKUTUMBADUHITA

समस्याख्यान ।

( 77 )

सुरताय नमस्तस्मै जगदानन्द हेतये ।

अनुपङ्गि फलं यस्य भोज-राज भयादृशाः ॥<sup>२</sup>

सरस्वतीकुटुम्बदुहितुः । [ अनुष्टुप् ]

## 26. SILĀ BHATTĀRIKĀ

नायकानुनय ।

( 78 )

द्विष्ट-पिग्मो घाम. पातमः करोति तनुं तनुं

द्विस-गणनाऽद्दशार्थं व्यपेत धृणो यमः ।

1 SILK, MS. f. 1071 (a), v. 1, 159, SILK p. 219 रजगाड-  
न्याकरम्, SIL v. 1012, p. 162, vr. अण्टक शर्तं परिप्रेक्ष्यानि  
(1 1)

2 SIL, v. 511, p. 70, सुरताय नमस्तस्मै जगदानन्द-हेतये इति  
पाद द्वयं मन्त्रम् ।

त्वमपि वशगो मान व्याधेर्विचिन्तय नाथ हे

किसलय मृदुर्जीविदेयं कथं प्रमदा-जन ॥१॥<sup>१</sup>

शीला भट्टारिकायाः । [ हरिणी ]

त्रियोगिनोऽवस्थावर्णनम् ।

( 79 )

प्रिया विरहितस्यास्य इवि चिन्ता समागता ।

इति मत्वा गता निद्रा के कृतममुपासते ॥२॥<sup>२</sup>

शिला-भट्टारिकायाः । [ अनुष्टुप् ]

द्विती-प्रेषण ।

( 80 )

इति त्वं तरणी युवा स चपलः श्यामास्तमोभिदिश-

स-देशः स रहस्य एव विजने सङ्केतकावासकः ।

1 SP, v 3, 2 P 628, 631 v 1633 P 277, v r — दिवस-  
गणनाऽदक्षधासी (l 2), SRB v 64, p 323, v r — विरह... काम  
काम तनु कुचते तनु (l 1) दिवस गणनाऽदक्षधाव व्यपेत दृष्टोपम  
(l 2), जीवत्येव (l 4), SSS MS f 49 (a), V r — दृष्टो  
जन (l 2)

■ SP, v 347, ■ 504, SSV v 1197, p 202, v r —  
प्रिया विरहितस्याव.. (l 1), SRV, v 1, p 287, SMV ■ 146

भूयो भूय श्मे वसन्त-मरुतश्चेतो नयन्त्यन्यतो

गच्छ क्षिप्र-समागमाय निपुणं रक्षन्तु ते देवताः ॥३॥<sup>1</sup>

शिला-भट्टारिकायाः । [शार्दूल-विक्रीडितम्]

दूत्युपहास-प्रश्न ।

( 81 )

श्यासः किं त्वरितागता पुलकिता कस्मात् प्रसादः कृतः

क्षस्ता वेण्यपि पाद्योर्निपतनाक्षीवी गमादागमात् ।

स्वेदाद्रं मुखमातपेन गमित क्षामा किमत्युक्तिभि

हूति म्लान-सरोरुहाकृति धरस्यौष्ठस्य किं यक्ष्यसि ॥४॥<sup>2</sup>

शीला भट्टारिकायाः । [शार्दूल विक्रीडितम्]

असती ।

( 82 )

यः कौमार-हरः स एव हि वरस्ता एव चैत्र-क्षपा

स्ते चोन्मीलित मालती सुरभयः प्रौढा कदम्बानिलाः ।

1 SMV , p 145, SSV , v 1188, p 200, v r —एव विपिने... (l. 2), मरुतश्चेतो हरन्त्यन्यतो (l. 3), गच्छ क्षेम समागमाय निपुणे... (l. 4), SP , v 3439, p 502, v r —एव विपिने... (l. 2), गच्छ क्षेम- (l. 4), SRB , v. 9, p 301, v r —एव विपिने (l. 2) गच्छ क्षेम- समागमाय निपुणे.. (l. 4), SSS , MS , f 40 (a), v. 54, reading like SRB

2 SP , v 3507, p 515, SSV , v 1440, p 242, v r. —श्यासः . . . त्वरितागते... (l. 1), ... आतपेन गमित... (l. 3), SMV , p 106, v. r. —... त्वरितागतात्... (l. 1), ... मुखमातपेन पुलकतया... (l. 2), म्लान- सरोरुह-युति... (l. 4), SRB , v 10, p 306, SSS , MS , f. 45 (b).

सा चयास्मि तथापि चौर्यं सुरत व्यापार-लीला विधौ

रेवा रोधसि चेतसी-तरु-तले चेतः समुत्कण्ठते ॥५॥<sup>1</sup>

शीला भट्टारिकायाः । [ शार्दूल-विक्रीडितम् ]

प्रश्नोत्तर ।

( 83 )

इवमनुचितमनमश्च पुंसां

यदिह जरास्यपि मान्मया विकाराः ।

इदमपि न कृत नितम्बिनीना

स्तन पतनार्वाध जोधितं रत या ॥६॥<sup>2</sup>

पूर्यार्धं शारि-क्रीडां पुर्यत्याः शीला-भट्टारिकायाः,

उत्तरार्धं च भोज-राजस्य । [ पुष्पिताम्बा ]

1 SP., v 3708, p 507, SRB, v 42, p 309, 83IV, p 301, rr —ताम्र-गर्भा निशाः (1 1), स्ते प्रोन्माखनर मान्मयी-सुरमय.... (1 2), चौर्यं सुरत व्यापार. (1 3), PVL, v 63, p 118, KVS, v 509 p 109, SHV, MS, SUK, MS., v 2 58 rr —वरस्ताम्र-गर्भा निशाः (1 1), तन सुरत-व्यापार-साला-भटा (1 3), रोधमि वेदया-वन-भुवा... (1 4); SUK. 2 12 3, p 76, reading like SUK, MS, only 1 2 different प्रोन्मीलनव-भालता सुरमयस्ते स्ते च विन्म्यानिता and 1 3 तथापि चौर्य-सुरत-व्यापार-लीला यता ।

This is quoted in the following rhetorical works —

KP, p 4, Nyayaratna's ed, v r तथापि तत्र सुरत-व्यापार... (1 3), SD p 15, v r —like KP., ASR pp 127, 129, 200, Karyamālā ed, AK, p 336, AS pp 157, 244, v r —तथापि चौर्य-सुरत... (1 3), R9, p 153, KD, pp 12-14

2 SP, v 561, p 60, SRB, v 17, p 214, SHV, MS, f

## 27. SĪTĀ

चन्द्र ।

( 84 )

मा भैः शशाङ्क मम सीधुनि नास्ति राहुः

खे रोहिणी वसति कातर कि विभेपि ?

प्रायो विदग्ध वनिता-नय-सङ्गमेषु

पुंसां मनः प्रचलतीति किमत्र चित्रम् ॥<sup>1</sup>

शीतायाः । [ वसन्त-तिलकम् ]

## 28 SUBHADRĀ

तृष्णा-पद्धति ।

( 85 )

दुग्धं च यत्तदनु यत् कथितं ततो नु

माधुर्यमस्य हृतमुन्मथितञ्च वेगात् ।

जातं पुनर्धृतं कृते नयनीत-धृति

स्नेहो नियन्धनमनर्थ परम्पराणाम् ॥<sup>2</sup>

सुभद्रायाः । [ वसन्त-तिलकम् ]

98 (a), v 21

Quoted in KP, p 34, Banhatti's ed, v r —यदपि च न  
कृतं... (l 3)1 KS of Vagbhatta, p 20, BhojaP, MS Oxf, 150(b)  
[Not found in printed eds], KS of Hemacandra, p 14, v r  
मा.....सीधुनि शालि राहुः (l 1) खे...कातर कि वभापे (l 2),  
मन. प्रचलयन्ति... (l 4), KM, p 86, KAS, 3 2 7, p 32

2 SSV, v 3239, p 577



## 29. TRIBHUVANASARASVATI

रूप ।

( 86 )

श्रीमत्सूर्यविदग्धदेव सकल दमापाल-चूडामणे

युक्तं सञ्चरणं यदत्रभवत्तन्त्रेण राज्ञाद्यपि ।

मा भूत्यद्विदनायलोरुन यथाहोडा-विलक्षः शशी

मा भूत्येयमरस्यनी भगवता दुःशीलता-भाजनम् ॥१॥

त्रिभुवनसरस्यत्या । [ दार्ढ्य-ल-विनीडितम् ]

. . .

समुद्र-मथने हरिः ।

( 87 )

पातु विलोकी हरिर्यु-राशौ

प्रमथ्यमाने कमलां विलोकेषु ।

अशत हस्त स्युन-भोगि-नेत्रः

कुर्वन् धृया यष्टु-गतागतानि ॥२॥

त्रिभुवनसरस्यन्याः । [ टपजातिः ]

## 30 VIDYĀVATI

स्तुति ।

( 89 )

या देवी जगतां कर्त्री शङ्करस्यापि शङ्करो ।  
नमस्तस्यै सुमीनाक्ष्ये देव्यै मङ्गल मूर्तये ॥१॥

( 90 )

सदृशाराध्य या सर्वमभीष्ट लभते जन ।  
नमस्तस्यै सुमीनाक्ष्ये देव्यै मङ्गल मूर्तये ॥२॥

( 91 )

यस्या प्रसाद लेशेन भोग मोक्षौ न दुर्लभौ ।  
नमस्तस्यै सुमीनाक्ष्ये देव्यै मङ्गल मूर्तये ॥३॥

( 92 )

या देवी मुक्ति कामानां ब्रह्म विद्या प्रदायिनी ।  
नमस्तस्यै सुमीनाक्ष्ये देव्यै मङ्गल मूर्तये ॥४॥

( 93 )

यथा शिरोऽपि युक्त सन् पञ्च वृत्त्य करोति सः ।  
नमस्तस्यै सुमीनाक्ष्ये देव्यै मङ्गल मूर्तये ॥५॥

( 94 )

यस्याः प्रीत्यर्थमनिशं लास्यं कुर्वन्निष्ठवो यमौ ।  
नमस्तस्यै सुमीनाक्ष्यै देव्यै मङ्गल-मूर्तये ॥६॥

( 95 )

लक्ष्मी-सरस्यतो-मुष्या यस्यास्तेज-करोद्भवाः ।<sup>१</sup>  
नमस्तस्यै सुमीनाक्ष्यै देव्यै मङ्गल-मूर्तये ॥७॥

( 96 )

यस्याः प्रसाद-मात्रेण वर्धन्ते सर्व-संपदः ।  
नमस्तस्यै सुमीनाक्ष्यै देव्यै मङ्गल-मूर्तये ॥८॥

( 97 )

या स्तुता सर्व-पापघ्नी सर्वोपद्रव-नाशिनी ।  
नमस्तस्यै सुमीनाक्ष्यै देव्यै मङ्गल-मूर्तये ॥९॥

( 98 )

या ध्याता परमा शक्तिः सर्व-सिद्धि-धरा शिवा ।  
नमस्तस्यै सुमीनाक्ष्यै देव्यै मङ्गल-मूर्तये ॥१०॥

( 99 )

यया देव्या विरहितः शिरोऽपि हि निरर्थकः ।  
नमस्तस्यै सुमीनाक्ष्यै देव्यै मङ्गल-मूर्तये ॥११॥

( 100 )

यथाचरं जगत् सर्वं यस्याः पाद-समुद्भवम् ।  
नमस्तस्यै सुमीनाक्ष्यै देव्यै मङ्गल-मूर्तये ॥१२॥

इति स्तुत्वा महादेवीं प्रणम्य च पुनः पुन ।  
 अनुज्ञया सुमीनाक्ष्याः प्रार्थयेऽहं सुकन्यका ॥  
 मातस्तव षट्-ध्याने मनो निश्चलमस्तु मे ॥<sup>1</sup>

विद्याधत्याः । [अनुष्टुप्]

शुभमस्तु ।

32 VIJĀ<sup>2</sup>

चाटु ।

( 101 )

भूपालाः शशि भास्करान्वयभुवः के नाम नासादिता  
 भर्तार पुनरेकमेव हि भुवस्त्वां देव मन्यामहे ।  
 येनाङ्गं परिमृष्य कुन्तलमथाऽऽकृष्य व्युदस्याऽऽयतं  
 चोलं प्राप्य च मध्य देशमधुना काञ्चनां करः पातितः ॥१॥<sup>3</sup>  
 विद्यायाः । [ शादूल विक्रीडितम् ]

1 MS., no 28 M 51, Adyar Library Script Grantha ■  
 fols , vide Cat of Sans MSS in the Adyar Library, part II,  
 p 114

2 Also called Vijjakā, Vijjakā, Vijjā, Vija, Bijjakā,  
 Vidyā, Vidyaka, etc

3 SUK , MS . v. 3 71, SUK , 3. 15. 1, ■ 196, r r., त्वामेव  
 (1 2), परिमृष्य (1 3), अपाकृष्य (1 3), अचिरात् (1 4)

विद्या becomes विज्जा in Prākṛta, vide Var 's 3 37 "त्य-ध्य-  
 द्यानां च-छ-जा ", p 70

सुद्ध ।

( 102 )

यशः-पुत्रं देव त्वदसि-ल्लविकाऽमून समरे

समीरस्लङ्गून्-पटल-पट-स्यन्नि विकिरति ।

शिवा गायन्त्युच्चंनेदति च करग्यायन्तिरम्-

दरातांता मोक्ष. सपदि मय-यन्व-य्यविकरात् ॥२॥<sup>1</sup>

विचायाः । [ निम्नरिणा ]

विशिष्ट-कवि-प्रशंसा ।

( 103 )

नोन्दोन्पल-श्ल-श्यामां विप्रकं मामजानता ।

वृथैव दण्डिता प्रोक्तं मयं शुद्ध सरन्वती ॥३॥<sup>2</sup>

विप्रकायाः । [ अनुष्टुप् ]

सामान्य-कवि-प्रशंसा ।

( 104 )

कथैरभिप्रायमगन्तु-गोचरं

स्फुरन्तमर्तुषु पदेषु केवलम् ।

1 SCK, MS., v. 3 102, SCK, 3 22 4, p 202, v. r — परन्-  
पट-नर्ग... (1) 2)...दर्थं पटनि च... (1) 3)

2 SHV., MS., f. 34, v 145, 6P., v 157, p 22 [विप्रकायाः];  
SHV., p 47, v r — ...विप्रकायाः जानजान्ता (1. 1)..., दण्डिताऽनुहं  
... (1) 2) [ विप्रकायाः ]; SHV., v 14, p 25

चदद्भिरङ्गैः कृत रोम विक्रियै-

र्जनस्य तूष्णीं भवतोऽयमञ्जलिः ॥४॥<sup>1</sup>

विज्ञाकायाः । [ वंशस्थ-विलम् ]

असती-चरित ।

( 105 )

दृष्टिं हे प्रतिवेशिनि क्षणमिहाप्यस्मद् गृहे दास्यसि

प्रायेणास्य शिशोः पिता न विरसाः कौपीरपः पास्यति ।

एकाकिन्यपि यामि सत्परमितः स्त्रोतस्तमालाकुलं

नीरन्धास्तनुमालिखन्तु जण्डच्छेदा नल ग्रन्थयः ॥५॥<sup>2</sup>

विज्ञाकायाः । [ शार्दूल-चिक्रीडितम् ]

1 SSV , v 158, p 25, SSV , MS , p 56 [ विज्ञाकाया. ],  
SRB , v. 35, p 34

2 SP , v 3769, p 667, SUK , 2 14 1, p 77 [ विद्याया ],  
SMV , p 301, v r —तद्वनमित ... (l 3) [ विज्ञाकायाः ], SRB ,  
v 43, p 369 v r —. तद्वरमित .. (l 3)

Quoted in the following rhetorical works —SD , v 43, p 215,  
l 6, SKB , p 72, v = like SRB , KS . p 35, v r —प्रायो नास्य  
शिशोः पिताऽथ विरसा... (l 2), ...तद्वरमित (l 3). नीरन्धा. पुन-  
रालिखन्तु... (l 4), KAS , p 23 v = like SKB , KD , p  
124, v = —...तद्वनमित (l 3), KVS , p 156, v r नीरन्धा.  
स्तनुमालिखन्तु.. (l 4), AVM , p 19, v r (l 1) like KVS, प्रायो  
नैव शिशोः पिताऽथ विरसाः.. (l 2), ..तद्वरमित... (l 3), ...पुन-  
रालिखन्तु... (l 4), SVV , p 5, v r —प्रायो नैव etc like above  
KVS , (l 2), ...तद्वरमित... (l 3)

## . ग्राम्या ।

( 108 )

मग्ने रोमाञ्चिताङ्गी रति मृदित-तनोः<sup>1</sup> कर्कटी घाटिकायां  
 फान्तस्याङ्गे प्रमोदादुभय भुज परिष्वक्त कण्ठे निलीना ।  
 पादेन प्रेङ्खयन्ती मुररयति मृदुः पामरी फैरवाणा  
 रानायुनास-हेतोर्वृति शिखर लता लम्बिनी कम्बु मालाम् ॥८॥<sup>2</sup>  
 विद्यायाः । [ स्रग्धरा ]

## विरहिणी ।

( 109 )

देवेन प्रथमं जितोऽसि शशभृल्लेखाभृताञ्जन्तरं  
 घुडेनोद्धत-धुदिना स्मर ततः कान्तेन पान्थेन मे ।  
 त्यक्त्वा तान् घत हसि भामतिरुशा बालामनाथा स्त्रिय  
 धिक् त्वा धिक् तव पौरव धिगुदयं  
 धिक्कार्मुकं धिक् शरान् ॥९॥<sup>3</sup>  
 विद्यायाः । [ शार्बूल विष्कीर्णितम् ]

## पथिक-कामिनी ।

( 110 )

मेघैर्व्योम नवाम्बुभिर्वसुमती विद्युल्लताभिर्दिशो  
 धाराभिर्गगनं वनानि कुञ्जैः पूरैर्धृता निम्नगाः ।

1 रति मृदित तनु 2 2 SUK , 2 21 4 p ६०

3 SUK , MS v ॥ 512, SUK , 2 103 2, p 135

एका घातयितुं त्रियोग विधुरा दीना वरावीं स्त्रिय

श्रावृट् फाल हताश चर्णय कृत मिथ्या जिमाडम्बरम् ॥१०॥<sup>१</sup>

त्रिज्जकाया. । [ शार्दूल निमीडितम् ]

मुख ।

( 111 )

फोप स्फोटतर. स्थितानि परितः पत्राणि दुर्गं जल

मैत्र मण्डलमुद्गज्यल चिरमधो नीतास्तथा कण्डका. ।

इत्यादृष्ट शिलीमुषेन रथना दृष्टा तदप्यद्रुत

यत् पदेन जिगीषुणादि न जित मुग्धे रजदीयं मुष्मम् ॥११॥<sup>२</sup>

त्रिज्जकाया. । [ शार्दूल निमीडितम् ]

दृष्टि ।

( 112 )

जनयति जन-नाथ दृष्टिरेषा

तय नय नील सरोरुहामिरामा ।

प्रणविषु सुममाश्रितेषु लक्ष्मी

मरिषु च भद्रमनङ्गमङ्गनासु ॥१२॥<sup>३</sup>

त्रियाया. [ पुष्पिनाया ]



## दूतों प्रति-स्वावस्था-कथनम् ।

( 113 )

गते प्रेमायन्वे हृदय-बहु-मानेऽपि गलिते  
 निवृत्ते सद्भावे जन इव जने गच्छति पुरः ।  
 तथा चैयोत्प्रेक्ष्य प्रिय-सखि गतांस्तांश्च दिवसान्  
 न जाने को हेतुर्दलति शतधा यत्र हृदयम् ॥१३॥<sup>1</sup>  
 विज्जकायाः [ शिखरिणी ]

## सखी-वाच्यता ।

( 114 )

नार्याः सा रति-शून्यता नयनयोर्वदुदृष्टि-पार्वं स्थितः  
 कामी प्राप्त-रतार्थं एव न भवत्याम्बुजितुं याञ्छति ।  
 आश्लेषद्वयं यापरं मृगयते धिक् तामयोग्यां स्निपं  
 श्रोणी-गोचरमागतो रति फलं प्राप्नोति तिर्यङ् न किम् ॥१४॥<sup>2</sup>  
 विज्जकायाः । [ शार्दूल-विक्रीडितम् ]

## प्रोपित-भर्तृका-प्रिय-संवादः ।

( 115 )

विज्जतिरेषा मम जीव-बन्धो  
 तत्रैव नेया दिवसाः कियन्तः ।

1 SSV, v 1141, p 191, SRB, v 7, p 300, v r ~  
 ...प्रणय-बहु-माने विगलिते (l 1), ..प्रणयिनि जने...(l 2), तदुत्-  
 प्रेक्ष्योत्प्रेक्ष्य...(l 3)

2 SSV, v 1170, p 108



कष्टं भाग्य विपर्ययेण सरसः कल्पान्तर-स्थायिन-

स्तस्याप्येक वक्र प्रचार-कलुषं कालेन जातं जलम् ॥१८॥<sup>१</sup>

विज्जकायाः । [शार्दूल विक्रीडितम्]

## दैवाख्यान ।

( 119 )

प्रिय सरि निषद् दृष्ट प्राप्त प्रपात परम्परा-

परिचय-चले चिन्ता चक्रे निवाय विधिः पलः ।

मृदमिव घलान् पिण्डीरुत्य मगदम-कुल्लालवद्

भ्रमयति मनो नो जानामः किमत्र करिष्यति ॥१९॥<sup>२</sup>

विज्जकाया । [हरिणी]

( 120 )

विषम विफलायासादस्माद् दुःख्यवसायतो

विपदि महता धैर्य-भ्रंशं यदीक्षितुमीदृसे ।

1 SP, v. 1131, p. 181, SMV, p. 101, v. r दान दिग्ध

.. प्रचालनात्... (I 1), SRB, v. 11, p. 270

Quoted in K5, p. 217, l. 2-3, v. r — मायहिम्नं मगद-  
मिह सपत्नीर्भद्र सवयन्दन ... (I 1)

2 SP, v. 451, p. 67, SMV, v. 1137, p. 114 v. r — चिन्ता  
विभास्यति II 4), SRB, v. 46, p. 17, v. r —.. चिन्ता चक्रे...  
(I 2)

अयि जड-विधे कल्पापाय-व्यपेत-निज-क्रमाः

कुल शिखरिणः क्षुद्रा नैते न वा जल-राशयः ॥२०॥<sup>१</sup>

विज्जाकायाः । [हरिणी]

कलम-कण्डनी-गीति ।

( 121 )

विलास मसृणोत्सन्मुसल-लोल दो कन्दली-

परस्पर परिस्त्रलदु बलय-निःस्वनोद्वयन्धुरा ।

लसन्ति कल हुंकृति प्रसभ कम्पितोरः-स्थल-

द्रुददु-गमक-सङ्कुलाः कलम-कण्डनी-गीतयः ॥२१॥<sup>२</sup>

विज्जाकायाः । [पृथ्वी]

चम्पक ।

( 122 )

केनापि चम्पक-तरो यत रोपितोऽसि

कु ग्राम पामर-जनान्तिक वाटिकायाम् ।

1 SSV , v 3138, p 518, SSV , MS., v 3135, SRB , v 14, p 21, v r — विरमायासाद् (1 1), धैर्य-ध्वसं (1 2)

2 SMV , p 231, SP , v, 582, II 94 [विज्जाकायाः], SRB , v 41, p 218

Quoted in the following rhetorical works —SKB , p. 517, v r — बलय निःस्वनोद्वन्धुराः (1 2), हरन्ति... (1 3)

यत्र प्रकटनय शाय विपुल-लोमाः

मौ भग्न-धाट घटनोचित पट्टयोऽस्ति ॥२२॥<sup>1</sup>

विज्जायाया । [उमन्त तिल्वम्]

तरु ।

( 121 )

मुन्धाय फल भार-नम्र शिखर मयांति शान्ति प्रद

स्यामादोम्य सु-भूरुह रन्तु वयं मार्गं जिहयाऽज्जाता ।

यन्तस्ते यदि फोटोदर-चलद-व्यादाजनी विम्भुरद्

घट्टोदन्त विधानातिमयद धन्यस्तदानीं मयान् ॥२३॥<sup>2</sup>

विज्जाया । [दार्दूल रिशङ्कितम्]

नृत्योदय-वर्णन ।

( 124 )

उपिद-वोषनद-रेणु पिदाङ्गिनाहा

गायन्ति मडनु मधुपा गृह-श्रीरिक्तासु ।

एतद्यन्त्रास्ति य ग्रैरनय यन्धु ज्ञीर

पुण्यन्धुदाममुदयाव-चुमि विम्वम् ॥२४॥<sup>3</sup>

विज्जायाया । [उमन्त तिल्वम्]

1. 6P, v 1023 ; 101 831V ; III 8RB v C, p 212,  
E — वनय ( 1 ) प्रद-वन-ज-र विरिद ( 1 )

2. 5LK, M- v 1 43 5LK, 1 43 J p 20 v r —  
धन्यस्तदानीं ( 1 )

3. 81 B, v = II 312 6P v 33 p 23, v r —



## वसन्त-वर्णन ।

( 125 )

विंशुक फलिकान्तर्गतमिन्दु दला स्पर्धि विसर भाति ।

रक्त निचोलक पिहित धनुरिव जतु मुद्रित पितनो ॥२८॥<sup>१</sup>

विज्ञाकाया । [रायां]

## समस्या ।

( 129 )

धूधूहृत्य वमद्विरध्वग-जनैरप्याप्त-कण्ठं पयः

शुष्यत्तान्नु गलेर्विरज्य लज्जोदन्वानुपालभ्यते ।

येन क्षार पले वृथैव भग्नतो नामामृत निर्मित

पाथोधिर्जलधिः पयोधिरुद्धिर्गारा निधिर्गारिधिः ॥२९॥<sup>२</sup>

विद्याया । [शार्दूल विनीतितम्]

## 33 VIKATANITAMBĀ

## चाटु ।

( 10 )

अभिहिताऽप्यभियोग पराट् मृगो

प्रवट्मह-विन्नासमहुर्यतो ।

१ ५१४ p 27 8P r 171 p 27 [विजय], ५१४.  
r 11, १ ५१० [विजय]

२ ५१४ ५१०, r 5 ५५ ५१४, 5 71 1, p 27

उपरि ते पुरुषायितुमक्षमा

नव वधूरिव शत्रु पताकिनी ॥१॥<sup>1</sup>

विकटनितम्बायाः । [द्रुत विलम्बितम्]

( 131 )

दिग् वधू वदन शुम्भि चैर्ष्याः<sup>2</sup>

वीक्ष्य सद्युति दिवा भजदयश ।

दक्षिंतः पृथु पयोधरोद्गम

स्तेन सापि परिरभ्यतेऽखिला ॥२॥<sup>3</sup>

विकटनितम्बाया । [रथोद्धता]

अभिसारिका-सञ्चार ।

( 132 )

क मस्थिताऽसि करभोद घने निशीथे

प्राणाधिपो वसति यत्र मन प्रियो मे ।

एकाकिनी वद कथ न विभेपि घाले

नन्यस्ति पुद्बित-शरो मदनः सहाय ॥३॥<sup>4</sup>

विकटनितम्बाया । [वसन्त तिलकम्]

1 SSV , v 24<sup>9</sup>, p 424

॥ सैर्ष्याः

3 SSV , v 249<sup>9</sup>, p 424

4 SP , v 3010, CS MS , v r —प्राणेशरो (I 2) SS , MS

f 13 (a), v r —प्राणाधिमो. जन प्रिय .. (I 2)

Quoted in Sh.B , p 204, v r — (I 2)



# नव-वधू-सङ्गमे सखी-वाक्यम् ।

( 133 )

वाला तन्वी मृदु-तनुरियं त्यज्यतामत्र दाङ्गा

दृष्टा काचिद् भ्रमर-भरतो मञ्जरी भग्न्यमाना ।

तस्मादेषा रहसि भयता निर्दयं पीडनीया

मन्दाकान्ता चिखुजति रत्नं नेक्षु-यष्टिः समग्रम् ॥४॥<sup>1</sup>

चिफटनितम्बायाः । [मन्दानान्ता]

## मानिनी ।

( 134 )

अनालोच्य प्रेमूण. परिणतिमनादृत्य मुञ्चद-

स्त्ययाऽकाण्डे मानः किमिति सरलं प्रेयसि कृतः ।

समाश्रुष्टा ह्येते चिरद-दहनोद्गामुर शिष्याः

स्य हस्तीनाह्वारास्तद्वलमधुनाऽरण्य-रदितैः ॥५॥<sup>2</sup>

चिफटनितम्बायाः । [शिष्यरिणा]

1 AP., v. 3071, p. 517, SSV., v. 1401, ॥ 235, ५॥ —  
...मृदुरियमिति... (1 1) दृष्टा काचिद् भ्रमरी भग्न-पुष्पा (॥ 2)...नेक्षु-  
यष्टिः कदाचिन् (1. 4), SMV., p. 273, ५५ — दृष्ट-तनुरिति... (1 1),  
...भग्नरी भग्न्यमाना (॥ 2), SRB, v. 2, p. 31., ५५ — दृष्टा काचि  
. (1. 2)

2 KVS., p. 115; SSV., v. 11.0, p. 197, ५५ — सरलं  
गम्यति कृतः (1 2), भग्न-दहन (1 3), SRB, v. 14, p. 32, ५५  
like SSV.

## नायिकाद्भुत ।

( 135 )

लाघण्य सिन्धुरपरैव हि केयमत्र  
 यत्रोत्पलानि शशिना सह संग्रयन्ते ।  
 उन्मज्जति द्विद-कुम्भ तटी च यत्र  
 यत्रापरे फटल काण्ड मृणाल-दण्डाः ॥६॥<sup>१</sup>  
 विकटनितम्बायाः । [यसन्त-तिलकम्]

## मध्य-भाग ।

( 136 )

अप्यपि साहसकारिणि किं तव चङ्क्रमणेन ।  
 इत्यदिति भङ्गमवाप्स्यसि कुच-युग भार-भरेण ॥७॥<sup>२</sup>  
 विकटनितम्बायाः । [दोहडिका]<sup>३</sup>

## सम्भोग ।

( 137 )

कास्ते तल्पमुपागतौ यितलिता नीची स्वयं बन्धनाद्  
 वासश्च शय मेखला-गुण धृत किञ्चिन्नितम्बे स्थितम् ।

1 SUK , 2 4 3, p 70

Quoted in the following rhetorical works —VV , p. 33,  
 v r — बदलि-रुण्ड (d ५). SHB , p 396, v r like VV ..  
 DL p 207, v r like VV , . KAS , p 47, Cappeller's ed , KA ,  
 KV8 , p 36, 1 4 read as 1 2 here, 1 2 as 1 3, and 1 3 as 1 4

2 SSV , v 1549, p 261

3 For Dohadikā, see ChanM , v 261, p 172

एतावत् सखि वेद्मि केवलमहो तस्याङ्ग सङ्गे पुन  
 मोऽसौ काऽस्मि रत च कि सखि शपे स्वत्पापि मे न स्मृतिः ॥८॥<sup>1</sup>  
 त्रिकटनितम्बाया । [शार्दूल विक्रीडितम्]

मधुकरान्योक्ति ।

( 138 )

अन्यासु तावदुपमर्षं सदासु भृङ्ग  
 लोलं प्रिनोदय मन सुमनोलतासु ।  
 मुग्धमज्ञान रजस कलिरामकाले  
 व्यथं कर्क्षयसि कि नयमालिकायाः ॥९॥<sup>2</sup>  
 त्रिकटनितम्बाया । [यसन्त विलम्बम्]

Doha like is the same as the Prākṛta metre doha a मात्रा metre, Prākṛtān, v. 12-13, pp. 10-13, Varāṇa Bhāṭṭa in his Comm. on the VrtRat, p. 129

1. KVS, v. 29, p. 43, MSS, f. 68 (b)

Quoted in the following rhetorical works — KM, p. 67, v. 1 — तद्वाम अथ (l. 2) रत तु रि कथमपि अन्यादि (l. 4), SKB, p. 201 v. 1 — मोऽसौ रत (l. 4) KVS p. 91, v. 1 — वेद्मि माग्धनमह (l. 4) रत तु रि नयमिति अन्यापि (l. 4)

2. SP v. 223, p. 12, MSS, f. 11, v. 1, 11, v. 70, p. 231, v. 1 — याना उदयवति (l. 4) IP, v. 20, f. 8 v. 1 like above

Quoted in the following rhetorical works — Vh. 1. 50, DP, p. 90 v. 1 — नयमालिकाया (l. 4), VM 1. 1

## भ्रमर ।

( 139 )

अपसर मधुकर दूर पश्चिमल यहलेऽपि केतकी-कुसुमे  
इह नहि मधु लव लाभो भयति पर धूलि-धूसर यदनम् ॥१०॥<sup>1</sup>  
विकटनितम्बायाः । [ आर्या ]

## वसन्त ।

( 140 )

किं द्वारि देव हतके सहकारकेण  
सवर्धितेन विष वृक्षक एष पापः ।  
यस्मिन् मनागपि विकास विकार भाजि  
घोरा भवन्ति मद्म-उदर-सन्निपाताः ॥२१॥<sup>2</sup>  
विकटनितम्बायाः । [ वसन्त तिलकम् ]

1 1<sup>st</sup> V , Mb , 1, 58 (b) v 1 मधु-लव लेशो , SRB , 11 222,  
v 50

2 SSV , v 1682, p 285, SMV , p. 201

Quoted in SKB thrice, pp 139, 617, 625, v 11 — देव हतके..

(1 1).. विष पादप. (1 2), भीमा भवन्ति , (1 4)

# ‘SUPPLEMENT

## PRAKRIT POETESSES

### ANULAKSMĪ

#### [ असती ]

जं तुज्झं सईं आमा मसईंधो जं च सुहृथ अमूहं पि ।

ता किं कुट्टड<sup>1</sup> योअं तुज्झं समाणो जुथा णत्थि ॥१॥’

अणुलच्छीए

1 Cp PraSar p 69 Pra<sup>1</sup>, 8 4 177, p 123 and 8 4 231, p 129 PrakPain, ॥ ५2, 1 4 PraPra, 8 33 p 239 All forms कुट्टड, cp PraPra, op cit

2 GathS<sup>2</sup> 3 2. “मम भर्तारि विराग मूचयन्ता कसप्यमन” सती निम भावो बहु-मन्वमान युवान म-र्षदग्ध्यावुरागमाह” इति गद्गाधर भट्टः ।

The metre of this and the following verses is either *arya* or some its sub-divisions. The Prakṛta names are as follows —

Sanskṛta	Prakṛta
pathyatr	gaha
upagitr	gahu
udgita	vaggaha
gita	uggaha
urva gita	khandha

Cp PrakPain p 52i

It is of interest to note that the metre metres *gahini*, *sihini*, *akkacca*, *rola*, *gandha*, etc recorded in the Prak Pain are not found in Sanskrit at all. The metre *doha* is the same as *dohadikā* recorded by Vaidya Gangadasa in his *Chandomanjari* and *Pajjhalia* same as *Pajjhatika*, noticed by Vaidya Gangadasa in *ChstM*, and *Naravana Bhaṭṭa* in his

यत्तव सती जाया असत्यो यद्य सुभग वयमपि ।  
तत् किं स्फुटन्तु योजं तत्र समानो युवा नास्ति ॥१॥

[ अनुत्सहमान-नायकं प्रति धूर्ता-वचनम् ] ।  
( २ )

ण चि तह छेभ<sup>१</sup> रमाई<sup>२</sup> चि हरन्ति पुनरुत्त राग रसिभाइ ।  
जह जत्थ घ तत्थ घ जह घ तह घ सयभाय णेह<sup>३</sup> रमिभाइ<sup>४</sup> ॥२॥  
अनुलच्छीण ।

नापि तथा छेक रतान्यपि हरन्ति पुनरुत्त राग रसिकानि ।  
यथा यत्र वा तत्र वा यथा या तथा घा सद्भाव  
स्नेह रमितानि ॥२॥

१ik: on the १rtta rainakara There is indeed a large no. of  
matra metres in Prakṛta the equivalents of which are never  
found in Sanskrit

1 'छेरानामपूयापूर्व शिल्प कुशलानाम्' इति गङ्गाधर भट्ट ।  
for छेरु, meaning domesticated, see Kāśīdasvamin's Amar  
KU on १mark II ७ 41 p ५1—'छायन्ते छेरा पञ्जरादी  
स्थाप्यन्ते' ।

2 The use of instead of anusvara in these verses is  
significant १ syllable followed by an anusvara becomes  
long and comprises of two matras whereas a syllable followed  
by a caudra binda is short and has one matra only

3 PraLNVI, v 120 p 33 PraV 8 ॥ 77 p 50 cp  
S 4 406, p 163 १ 8 4 312 ॥ 146, etc PraPra, "उपरि  
लोप र म ड-त द प प याम्", 3 1 ॥ 57 Alt form मणेहो,  
according to the rule "स्नेहे या", PraPra ॥ 64, p 91

4 GathSS, 3 74

## [सखीं प्रति नायिकोक्तिः]

( 3 )

दिद मूल ग्रन्थ गण्ठी<sup>1</sup> द्वय मोदमा कह वि तेण मे वाह ।

अमर्हेहिं वि तसस उर सुत्त इय समुत्पन्ना थणजा<sup>2</sup> ॥३॥<sup>3</sup>

[अनुलच्छीए]

दद मूल ग्रन्थ ग्रन्थी इव मोचितौ कथमपि तेन मे वाह ।

अस्माभिरपि तस्योरसि निष्ठातायिउ समुत्पन्नास्तौ स्तनौ ॥१॥<sup>1</sup>

## [ वट ]

( 4 )

हसिअ स हत्थ ताल सुक्ख<sup>4</sup> वड उयगएहिं पटिएहिं ।

पत्तअ फलाण सरिसे उट्ठीणे सुअ जिन्दस्मि ॥४॥<sup>5</sup>

अणुलच्छीए

हसित स हस्त ताल शुष्क अटमुपमते पयिके ।

पत्र-फलानां सदृशे उट्ठीने शुष्क घृन्दे ॥४॥

1 The anus ra in गटि inserted in accordance with the sutra "वमादिषु," PraPra, 4 10 p 100 cp PraV, 8 1 30 p 8 and 8 4 120 p 117 Further use \aDKS, 11

2 PraV, 8 4 300 p 100 Further uses KumarPC, 1 7 p 7 1 78, p 107

3 GathSS, 3, 70

4 Act form सुट, PraV 8 2 5 p 41, सुट्ठ स्तन्दे वा । Further uses \aDKS 26 SurG II 90 PraDV, p 150

5 GathSS, 3 63 Two interpretations given See Introduction

## 2 ASULADDHI

[सखीं प्रति प्रोषित-भर्तृकाया<sup>1</sup> उक्तिः ]

( 5 )

सहि दुम्मेन्ति<sup>2</sup> कलम्याइ जह मं तह ॥ सेस-कुसुमाइ<sup>3</sup> ।

पूणं इमेसु दिग्भेसु वहइ गुडिआ धणु कामो ॥१॥<sup>3</sup>

असुलद्धीय ।

सखि व्यथयन्ति कदम्बानि यथा मा तथा न क्षेप कुसुमानि ।

नूनमेषु दिग्भेसु वहति गुटिका धनुः कामः ॥

1 One of the mood types of heroines —“स्व पर स्त्रीणामवस्थाम् [as distinguished from those of सामान्यः e गणिका] आह—स्वाधीन पतिरा, प्रोषित भर्तृका, खण्डिता, कलहान्वरिता, वासन्-सजा, विरहोत्कण्ठिता, विप्रतस्या, अभिसारिका चेति स्व स्त्रीणामवस्था ” , cp DB , 2 23f p 48f SD , 3 72, p 120

2 From दूम, as a substitute for the root द् . PraV , 8 4 29, p 107 “दूले दूम ” , PraPra , 8 8, ॥ 221 दावयन्ति is preferable to व्यथयन्ति (given in the printed ed) Alt reading given दुर्मनायन्ते and दूनयन्ति । For the participial forms of द् see SetB , 10 63 SupasC 296

॥ GathSS , 2 77, “गुटिकानारेण कदम्ब-कुसुमेन कुसुमाख्यो मा तापयतीति भावः । एतेन वगन्तापेक्षयाऽपि वर्षा कालो विरहिणा दुःसह इति ध्वनितम्”—इति गङ्गाधर भट्ट ।



## [नायकं प्रति दूत्युक्तिः]

( 6 )

णाहं दूई ण तुमं पिओ त्ति को अमह एत्थ दावारो<sup>१</sup> ।  
 सा मए नुजम अअसो तेण अ धम्मक्खरं भणिमो ॥२॥<sup>२</sup>  
 अमुलद्धीए

नाहं दूतो न त्वं प्रिय इति कोऽस्माकमथ व्यापारः ।  
 सा त्रियते तदायदास्तेन च धर्माक्षरं भणामः ॥२॥

## 3 AVANTISUNDARI

## [विरहिण्युक्तिः]

( 7 )

किं तं पि हु वोसरिअं णिडिय जं गुहअणस्स मअम्मि ।  
 अहिधाजिऊण गहिओ न ओहुर-उत्तरीआए ॥१॥<sup>३</sup>  
 ओदिमुद्धीए

किं तदपि ह। विस्मृत मिष्टं यद् गुहजनस्य मयेऽपि ।  
 अनिधान्य गृहीतस्य अन्तोत्तरीयया ॥१॥

1 Further uses Vik., p. 17, Prāśāṁ, gāthas 97 and 121.

2 Gāthas, 2 7<sup>a</sup>.

Alt. form टहुर । For the word meaning अराट्मुख, see Gāthā, verses 90, 6-9, etc.

3 See order विहन्मि ओहुरं, etc., Desāṁ, J. 157. Quoted in connection with the meaning of ओहुरं as is found used by अरन्तिमुद्धरी । "ओहुरं अरन्तं सत्तं वेरन्तिमुद्धरी । अदुदाहरिन्म—"

## [ विरह्युक्ति ]

( 8 )

रण-गित्त<sup>1</sup>-कलुसिआण लुलिआलय-बहरी-समात्थरिअ<sup>2</sup> ।

भमर भरोहुयं पङ्कय व भरिमो मुहं तीण ॥२॥<sup>3</sup>

ओदिसुंदरीण

क्षण-मात्र-फलुपिताया लुलितालक-बहरी-समचस्तुतम् ।

भमर भरावनतं पङ्कजमिव स्मरामि मुखं तस्या ॥२॥

## [ पत्युपहास ]

( 9 )

उवहसण पराणि<sup>4</sup> इन्दो इन्दीवरच्छि पत्ताहे<sup>5</sup> ।

इदमह पेच्छिण तुह मुहस्स सोहं णिअच्छन्तो<sup>6</sup> ॥३॥<sup>7</sup>

ओदिसुंदरीण

उपहसतीन्द्राणीमिन्द्र इन्दीवराक्षीदानीम् ।

कौमार-प्रेक्षिते तव मुखस्य शोभां पश्यन् ॥३॥

1 Alt. form मेओ , PraV, 1 81, PraSRM, gāthā 115

2 Cp PauCar, 3 78

3 See under विहलम्भि ओहुडं, etc, op cit

4 Cp DeśiNM, 1 147

5 PraV, 8 2 134

6 Pra V, 8 4 181, cp GatSā 238

7 DeśiNM, 1 81 This verse has been quoted by Hemacandra in connection with the meaning of the word इदमहो, as is found in the use of Avantisundari—"इदमहं कौमारमित्यवन्तिसुन्दरी । यदुदाहरति स्म—"*Rajasekhara* quotes three times his wife Avantisundari in his KM —

## 4 MĀDHAVI

[दुर्विदग्ध-नायकं प्रति दूत्युक्तिः]

( 10 )

पूमेन्ति<sup>1</sup> जे पहुत कुजिअ दासा व्य जे पसाभजन्ति ।

ते जिअ महिलानं पिआ सेसा सामि छिअ अराआ<sup>2</sup> ॥<sup>3</sup>

मादनीप

P 10 GOS ed “अमराहिर्न पुन पारु” इत्यनन्तिपुन्दरा ।

P 40 “विदग्ध भणिति निनय वस्तुनो रूप न नियत-समाधम्”

इत्यनन्तिपुन्दरा । उदाह—

“वन्तु-समाधोऽय वनेरतन्त्रा गुणागुणावृष्टि-वशेन काव्ये ।

स्तुतिरिदंजात्यमृतशुमिन्दु निन्दस्तु दापाकरमाह धूर्त ॥

P 5 ‘अयमप्रतिद्व प्रमिदिमानहम्, अयमप्रतिष्ठ प्रतिग

दानहम्, अप्रचान्तमिदमस्य मविधानः प्रचान्त मम, शुद्धि-वचनोऽय

सूदाका-वचनोऽहम्, अनाहत भाषा विशेषोऽयम् अहमाहत माया विशेष,

प्रशान्त ज्ञानवृक्षमिदम्, देशान्तरित फलवृक्षमिदम्, उद्धत नियन्धन-मूल

मिदम्, स्तेजितमप नियन्धनमिदमिदमिदमादिमि कारयै. शब्द-हरणै

अप-हरणै चामिमेत” इत्यनन्तिपुन्दरा ।

1 Alt forms पूमेन्ति and नूनन्ति, PrA, 8.1.21

2 ‘वराका । प्रेम मद्भानप्रपन्ना साध्या इत्यय’ इति मत्पाठ-  
भट्ट ॥

3 G1ch49, 1.91

गोपायन्ति ये प्रभुत्वं कुपितां दासा इव ये प्रसादयन्ति ।  
त एव महिलाणां प्रियाः शेषाः स्वामिन एव वराकाः ॥

## 5. PRAHATĀ

[ स्वार्थीन-भर्तृकायाः स्व-सौभाग्य-कथनम् ]

( 11 )

एकं पहरुद्विषणं हस्तं मुहु-मारुण वीध्रन्तो ।  
सो वि हसन्तीए मय गहिओ वीषण<sup>1</sup> कण्ठम्मि ॥<sup>2</sup>  
[पहर्षण]

एकं प्रहारोद्विष हस्तं मुख मारुनेन वीजयन् ।  
सोऽपि हसन्त्या मया गृहीतो द्वितीयेन कण्ठे ॥

## 6 REVĀ

[ खण्डिता-वचनम् ]

( 12 )

किं दाथ कथा अहया करेसि कारिस्सि सुहअ एत्ताहे ।  
अवराहणं अलज्जिर साहसु कअए खमिज्जन्तु ॥१॥<sup>3</sup>  
रेवाए ।

किं तावत् कृता अथवा करोपि करिष्यसि सुभगेदानीम् ।  
अपराधानामलज्जाशील कथय कतमे क्षम्यन्ताम् ॥१॥

1 Alt forms विइअ and विइज्ज , See Pra<sup>1</sup> , 8 1 5 and  
2 7 9

2 GāthSs , 1 86

3 GāthSs , 1 90

जातेऽन्यासङ्ग विरुद्धे खण्डितेर्प्या-वपायिता, DR , II, 20, p 49

## [कलहान्तरितां प्रति सख्युक्तिः]

( 13 )

अवलम्बित-मान-परम्पुहोऽप एन्तस्म माणिणि पित्रम्स ।  
 पुट्ट<sup>१</sup>-पुलङ्गगमो नुर कटेद संमुह डिअं हिअअम् ॥२॥<sup>२</sup>  
 [शेषः]

अवलम्बित-मान पराङ्मुहोऽप माणिनि प्रियम्स ।  
 पुट्ट पुलङ्गगमस्तथ कथयति संमुह-स्थितं दृश्यम् ॥२॥

## 7. ROHĀ

## [कलहान्तरितां प्रति दूती-वचनम्]

( 14 )

जेण विणा ण जिविज्जद अणुणिज्जद सो कजावराहो वि ।  
 पत्ते वि ण अर-दाहे भण कस्स ण वल्लहो अगो<sup>१</sup> ॥  
 [शेषः]

येन विना न जीव्यतेऽनुनीयते न कजापराधोऽपि ।  
 प्राप्तेऽपि नगर-दाहे भण कस्य न वल्लहोऽस्ति ॥

1 Pr.-Pra. 4 20, p 10<sup>3</sup> Alt form पिट्ट ।

2 GathS<sup>6</sup>, 1. 67

3 GathS<sup>6</sup>, 2 63

## 8 ŚASIPRABHĀ

[दूतौ प्रति नायिकोक्तिः]

( 15 )

जह जह यापइ पिओ तह तह णयामि चञ्चले पेम्मे ।

वह्नी चलेइ अङ्गं सदाय थखे पि रुन्पम्मि<sup>1</sup> ॥<sup>2</sup>

ससिप्पहाण ।

यथा यथा वादयति प्रियस्तथा तथा नृत्यामि चञ्चले प्रेम्णि ।

वह्नी वलयत्यङ्गं स्वभाव स्तब्धेऽपि नृक्षे ॥

## 9 VADDHĀVAHI

[नायिकां प्रति सख्युक्तिः]

( 16 )

गिमूहे दवग्नि मसि-मइलिआइ<sup>3</sup> वीसन्ति यिज्झुम सिहराई ।आससु पउत्थ<sup>4</sup>-वइण ण होन्ति णव पाउस<sup>5</sup> वूभाई ॥<sup>6</sup>

वड्ढावहीण

प्रीप्ते दद्यान्नि मपो-मलिनानि दृश्यन्ते विन्ध्य शिखराणि ।

आश्वसिहि प्रोषित पतिके न भयन्ति नव प्रावृडभ्राणि ॥

1 PraV , 2 127, PraPra , 3 31, p 72

Further uses KumarPC, 1 68, p 31, 3 64, p 192

2 GāthSS , 4 4

3 PraPra , 4, 31, p 116 “मलिने लिनोरिली वा” ॥

मइल, मलिण ॥

4 Further uses DeśiNM , 6 66, GāthSS , 1 17 and  
■ 67, PauCar , 17 6, etc

PraV , 1 19 PraPra, 4 11, p 103 6 GāthSS , 1 70

## PART III

## Sanskrit Poetesses

1 ANONYMOUS [A wife writes to her husband]

O my dearest! born in a noble family, independent, not travelling, ocean of forgiveness, the resort of your faithful wife O merciful Lord! show mercy to me now by the glance of your lotus eyes O Lord of my life! even the delay of a moment is intolerable

2 BHUVADĒVI [The bust of a young woman]

Her two breasts were born at the same time are similar in having a noble descent have grown together from their birth are similar in having the (same) name, viz "breast" and are prosperous That there is such a mutual competitive fight between the two, though possessed of their own circular forms (i.e. full grown),—so firmness is indeed worthy of homage!

3 ——— [An indignant wife says to her husband]

At first it happened so, this body was not different (from your body) after that, you became dearer (to

1 i.e. he is not coming to see her but is remaining where he is

2 The two breasts are compared to two rival neighbouring kings of equal might and glory who though possessed of their own respective kingdoms fight with each other for extending their boundaries



me) and I a lady-love in despair. Now, you are the lord and I, too, your (neglected) consort. What else, my iron-heart has led me to this plight<sup>1</sup>

4 ————

Why are you falling at my feet? Stop. Husbands are certainly independent. For a while you were engaged elsewhere. What blame can attach to you for that? It is the husbands who are the very life-breaths of their wives. Hence, (as) I am still alive in spite of my *separation from you*, it is I who have committed sins, it is I who should plead with you.

#### 5. CANDALAVIDYĀ [A moon lit night]

It seems as if the world, worn out with its daily routine, is bathing in the water of the ocean of milk, through that stirring,<sup>2</sup> the reddish stars are looking like water-bubbles, as if the moon is incessantly pouring down milk in thousand rays. The milk of moon-light is being drunk to night, as it were, by the eager and thirsty Kumuda (or water-lily).

#### 6. CANDRAKANTĀ BHĪKSUNĪ [Hymn to Avalokitesvara].<sup>3</sup>

I bow down to that one whose name is Avalokita.

1. i.e. iron hearted as I am, I am not dead in spite of all these sufferings

2. Caused by plunging the world into the sea

3. In many places of this hymn the exact sense is not clear

the teacher of men venerated by the three worlds,  
the greatest of those who are versed in sacred know-  
ledge, praised by the King of gods <sup>1</sup> the highest of  
the best sages, who ensures the success of unions.

7 ————

The bearer of handsomeness of the type of the  
son of Sugata, having a body adorned with many  
auspicious signs, having a head like that of Amitabha  
Tathagata, having beautiful hands adorned with  
golden lotuses

8 ————

The one who has curly, clean, brown and grey  
matted locks, whose full face is bright like the moon  
disc who has wide lotus eyes, beautiful hands, and  
caste marks like a hail stone and the orbit of the  
moon

9 ————

Whose lips are like the centre of a lotus,<sup>2</sup> whose  
moving hands are decorated with auspicious bracelets,  
who is pure whose navel region = like the interior  
of a lotus, on whose gem studded head (there shine)  
the purest gold

1 Two sense of this line is not clear  
Stuta = Stuta ?

2 This line is not clear

10 —o—

Who wears beautiful and coloured loin-clothes, who has crossed the great ocean of the knowledge of the Victor, who is of great merit, who has earned and gained boons, who removes fever and is the cause of much happiness

11 —o—

Who brings about welfare and peace, the destroyer of three worlds, hymn incarnate, who overpowered Māra by means of various confusions, the giver of ten perfections<sup>1</sup> and salvation.

12 —o—

Who rooms in the heart of man (<sup>2</sup>), who imparts enlightenment about the one Truth, whose feet are adorned with jewelled anklets, whose gait is as slow as that of an elephant in rut and as graceful as that of a swan.

13 —o—

Who has attained contentment through the drinking of the nectar in full, who has constant access to the ocean of milk, who takes delight in living in Potalaka, whose eyes are full of kindness, pure and beautiful

Thus ends the hymn to Avalokitesvara Bhattāraka by Candrakāntā Bhiksunī.

1 Viz, dana, śila, ksanti, virya, dhyana, prajñā, satya, adhiṣṭhāna, maitrī and upekṣā

## 14. CINNAMMA [Siva]

Let the great Siva remove the great delusion—he whose stick is the huge skeleton of Trivikrama<sup>1</sup>, slain (by him) at the end of the Kalpa, who tied up the hands of Nrsimha<sup>2</sup> with the shining Se-a, who dug his nails in the flesh of the primeval boar<sup>3</sup>, who, having dragged out both the fish<sup>4</sup> and the tortoise<sup>5</sup> that became supremely happy when the universe was reduced to a vast ocean, assumed the form of a fisherman

## 15. GANDHADIPIKA [The incense]

Having mixed one portion each of camphor and several other perfumes like nakha, etc. with two portions each of sandal and copper and having ground these together with molasses, a clever man should perfume clothes, rooms and so on

## 16. GAURI. [Invoking the blessings of Siva]

Let Siva purify us,—he who is closely embraced by Parvati hurried by the bees, greedy of the sweet smell of her full blown lotus-face with blooming cheeks

1 The fifth incarnation of Viṣṇu 2 Man lion the fourth incarnation of Viṣṇu 3 The third incarnation of Viṣṇu 4 The first incarnation of Viṣṇu 5 The second incarnation of Viṣṇu

## 17 ——— [Eulogy of the king]

Religion, whose head consisting in the scriptures is falling off, whose prop consisting in the nobly-born Brahmanas is disappearing the prowess of whose own body is decaying, whose Smritis full of multitudes of texts<sup>1</sup> have been destroyed who is very old and who has been uprooted by the great barbarian Kali (the age of vice),—such religion is now, O Lord of the earth, being led on by the support of your arms<sup>2</sup>

## 18 ——— [The ill fame of the enemies of the king].

O crest-jewel among the best of kings! the ill fame of your enemies in the universe resembles, at all times, the Yamuna, the collyrium, the numerous spots of the moon the snake, the disc of Rahu, the neck of Śiva, the moss, the cuckoo, and the mass of deep black clouds

## 19. ——— [The king's weapon Bhūṣandī]

O king! the bhūṣandī,—having balls that are revolving with the fever (i.e. heat) of prowess, the destroyer of beings—is shining in your hand like Mahācandī

1 Or full of textual excellence, if we accept the reading *prag bhava*

2 Religion is here compared with an old man whose head is drooping down, whose prop of life is dwindling might decaying and memory lost

## 20 ——— [The bhusandi]

This bhusandi, having balls the interiors of which are filled with fiery powders, and with its poisonous mouth yawning, is shining like a malignant snake held by one who has dreadful snakes on his arms<sup>1</sup>

## 21 ——— [The king's war].

(O king!) the taking hold of the bow the seizing of the arrow, the pulling of the string (by you), the quivering of your arms and the motion of the arrows are not visible in your war. But the earth glitters with the multitude of pearls dropped off from the temples of the best of full grown elephants and with the shining gems on the heads of rival kings<sup>2</sup>!

## 22 ——— [The wife of the king's enemy]

(O king!) The wife of your enemy, her face like the moon, her body lovely like the eye on a peacock's tail, her coborn eyes trembling with anger, is being courted on the hill by its lustful local residents<sup>3</sup>

## 23 ——— [The description of a woman]

She was created with care by the Lord of the

1 i.e. Given Or this may be an adjective of bhusandi held by the king

2 i.e. the rival kings and their elephants are all butchered in the twinkling of an eye

3 Saileya bhusabhish Saileya means the things that grow on hills and hence the compound means by those who eat hill grown things i.e. by those who live in hills

Universe (i.e. Siva) himself who became half female  
Hence this fair damsel shines unrivalled among all  
women of the three worlds <sup>1</sup>

24 ———[Description of a woman coming out of  
the river after bath]

While coming out of the water she, excelling  
Rati (in beauty) having beautiful eyes like red lotuses  
and shining with her own splendour was taken by  
people as the presiding goddess of waters to be  
worshipped by oceans (or Varuna)

25 ———[The eye brows of a beautiful woman]

Delighted at the insult of the Cakora the Khanja  
na the fish and deer, the creator presented to the  
beautiful eyes a pair of emerald umbrellas under the  
guise of eye brows

26 ———[The eyes]

On the face a pond of love full of the nectar of  
beauty there shine the eyes a pair of Saphari fish  
conducive to amorous sports

27 ———[The side glance]

O slender one! your side glance this wonderful

1 The implied sense is that Siva took the trouble of  
assuming his Ardha nari form before creating this damsel  
which he did not in the case of other damsels. Hence she is  
endowed with womanly perfections more than other women

snake, puts to swoon even gods (or wise men) the moment it is seen

28 ————[The lips]

Her lips were fashioned by the creator out of the essences of ambrosia and coral since it enlivens in a moment those who have been bitten by the serpent of love

29 ————[The feet]

As the coral is (but) a coral ; again the lotus is (but) a lotus—thinking this the creator reddened the two feet with saffron

30 ————[The nails on the fingers of the damsel's feet].

The nails on the fingers of the damsel's feet with their beauty mingled with crimson paint are shining like a spotless row of buds of the celestial tree of love (peeping) out of leaves

31 ————[The morning breeze]

The breeze well bathed in the pond (i.e., very cool) is blowing gently embracing like a libertine

1 The coral is red no doubt but it is hard the lotus is soft no doubt but it is surrounded by thorns Combining their qualities such as redness and softness and rejecting their defects the creator created her feet that is why they are so attractive



the highly fragrant golden creeper with beautiful leaves and flowers

32. ————[*The summer day*]

O my friend 'the summer-day, bereft of all hopes, appears like a sign of calamity to Cupid the hero, like the hurling of the thunder-bolt on the creeper-grove of amorous sports, like the doomsday of the young wives whose husbands are away.

33. ————[*The celestial tree granting all desires*]

In the garden of Eden, there are indeed hundreds of beautiful trees by whom, at proper times lakhs of gods are served with fruits and flowers. Of these, one only is capable of fulfilling immediately the heart's desires of the king of gods,—that one is the tree of all desires

34. INDULEKHA [The sun-set].

Some say that at the close of the day the sun enters the ocean, others that it goes on a visit to another world, others again, that it comes to be united with fire. But all these (views) are false—there is no evidence for them. O my dear friend!

An alternative interpretation is also possible. As the coral is insignificant (*vidrumah drumā-vahurbhutaḥ agrahya ity arthah*) and the lotus (too) is (insignificant being nothing but) the filth (*mala*) of water (*ka*), the creator reddened both the feet (of the damsel) with saffron

methinks, the sun lies down, on the other hand, upon a love-lorn damsel's heart in which visibly there is intense heat.

35 JAGHANACAPALI [An unchaste woman].

When the wind blows during the rainy night, when the city-streets are deserted and when her husband is away to a foreign country, Jaghanacapalā (a libidinous woman, moving the hips) feels immensely happy

36 KERALI [Eulogy of the goddess of Learning]

Victory to the goddess Sarasvatī who is the cow of plenty to good poets and whose real nature in its entirety even Brahma and others fail to know exactly

37 KUTALA [An unchaste woman says]

(Enjoying) the betel on a comfortable bed, and the close embraces, kisses and the like are not comparable, even in a millionth part, to the hasty, transient and clandestine love-making

38 LAKSMI [Human destiny].

The bee, while roaming through fresh blown blossoms in the wood, did not smell the Gandhaphalī<sup>1</sup> Was it<sup>2</sup> not enjoyable, did it<sup>2</sup> not delight<sup>2</sup> It is the will of Providence that alone is omnipotent

1 Campakā<sup>2</sup>

2. i.e. Gandhaphalī

3 i.e. the bee See Introduction, ¶ xvii

39 LAKSMI THAKURANI . [A greedy person is being rebuked].

Your wealth—you who make your spirited horse prance and trample on the town-folk on the road—is really not due to your (own) labour and luck, (but) to (the sale) of the beauty and fortune of your sister

40 MADALASA , [Religious discourse ]

HAVING risen in the morning, my child think about your welfare in the next world . In this world only the consequences of your works (in the previous life) will decide (your fate)

41 ————[Rumbling clouds]

This world has been conquered by Cupid by means of dense, glittering and noisy arrows that are denounced (by lovers)—this the clouds extended all over the quarters, are intimating as it were, by (their) rumblings

42 MADHURAVARNI [An unchaste woman says ]

My husband is like the moon in appearance like a cuckoo in speech, like a pigeon in his kisses, like a swan in gait, like an elephant in his ardent love-making with his wife. Thus, in my husband there is not the slightest want of the good qualities commendable to young women,—but if only (he had) not this one fault, viz , (that he) is married (to me) !

## 43 MADIREKSANA [Advent of spring]

In the neighbourhood of the ponds frequented by them, the bees, intent on coming and going, are speaking to the lotus buds hidden under waters<sup>1</sup>

## 44 MAPULA [A lady, separated from her lover, is addressed by an intimate friend]

Concealing, before your elders, (your) grief due to your separation (from your beloved one) why are you, O my lovely girl' checking the flood of tears, overflowing your eyes? The edge of your bed, wetted night after night by tears and dried in the sun (the next morning), indicates (your sad) plight

## 45 ——— [Discourse between lovers]

(Ques) Why are you thin? (A) Such is my physique (Q) Why are you filthy with dirt? (A) Because of cooking in the house of the elder. (Q) Do you ever remember us? (A) No no, no having so, the girl began to tremble with in ecstasy of love and falling on my chest, wept

1 i.e. they are urging these buds to bloom as the spring is coming

Or, line 6 may mean that the bees show that the lotus-buds are (still) hidden under water i.e. although these lotus-buds cannot be seen from the bank of the tank yet people on seeing these bees know at once that the buds must be there

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Or, line 6 may mean that the bees show that the lotus buds are (still) hidden under water i.e. although these lotus buds cannot be seen from the bank of the tank yet people on seeing these bees knew at once that the buds must be there

46 MORIKI [The plight of a woman separated from her lover]

The (love-lorn) girl, with her cheeks bathed with tears flowing in torrents, makes marks (on the floor, representing the days which she spent without her lover), (but) apprehensive lest there be not the termination of the period (of separation), does not count them

47. ——— [The messenger-maiden says]

O sinless one! You, (her) dearest, are worthy of her, as she, (your) dearest, is of you. Indeed, the moon does not shine without the night and the night, too, does not shine without the moon

48 ——— [Addressed to the lover].

Do not go, O beloved one of (this) lady! You have been welcomed by me with thousands of loving (words and deeds). As you step out into the court-yard, the girl comes to be on the point of death. Moreover, our house is without a thread on account of her body that is incapable of bearing the weight of the breasts, is tormented by Cupid and the net of the bodice of which is being torn every day.<sup>1</sup>

49 ——— [The lover says]

Let my endeavour to go away be confined with-

<sup>1</sup> i.e. the net is to be mended by thread every day. This suggests the full vigour of her youth

in the heart only. How can it be uttered by a cruel person before a lady who is as dear as life? Suppose it is said, still even on seeing the faces of their beloved ones with gushing out tears, men go away to foreign countries. Astonishing indeed is the desire for the attainment of a little wealth in men like me!

50 NAGAMMA [The sun]

I bow down to the risen disc of the extremely lustrous sun,—the friend of the lotus-bed,—which has the colour of a parrot's beak and is the ear ring (as it were) of the eastern horizon.

51 PADMAVATI [Eulogy of the king]

On seeing the king in the forest,—the king who is the foremost (monarch) and the resort of kings, who has a beautiful bow in his hand and blue garment on his neck, and who is pursuing the deer,—the fickle-eyed female deer are taking him to be Cupid.

52. ————[A miser].

There is only a difference of form<sup>1</sup> between a

1 The word "akaratah" has a double meaning, viz (1) form, (2) the vowel 'a'. That is, (1) between a miser and a sword, there is only a difference of form, their qualities being the same, or (2) between the words 'krpans,' meaning a miser, and 'krpana,' meaning a sword, there is the difference of the vowel 'a' only.



ing the staleness of their beaks, besmeared with a large quantity of sweet liquor <sup>1</sup>

56 ——— [The nose]

Methinks this nose is the beak of the Cupid like parrot, eager to eat the grains of pomegranate, in the form of the rows of teeth.

57. ——— [The caste-mark]

The ornamental mark, drawn with musk between her eyebrows, like arrow-head attached to the middle of the bow of the five-arrowed one (i.e. Cupid) looks beautiful

58 ——— [The throat].

This is not the throat, but nothing but the triumphant conch of the Lord of love himself, since even

1 When one takes too much sweet, his taste becomes stale and he resorts to something sour for restoring his relish for the sweet. Here, too, having drunk the sweet nectar of the face the cakoris have lost taste for the sweet and so they are drinking the moon beams which are sour in comparison with the sweetness of the face. The sense is that even the moon beams are pale in comparison with the lovely face and are sour, so to speak, in comparison with its sweetness

now the marks of (his) fingers are visible as lines on it (i.e. on the throat)<sup>1</sup>

59 ——— [The arms]

Are these the creepers, granting all desires, of the ocean of love? Or, else, are these lotus stalks? Are these the sandal-creepers of the breast like hills? Are these the creeper-like nooses of Cupid? Are these the coral-creepers of the ocean of the nectar of beauty? Are these, as I think, the tender arms of a noble damsel of Guzrat, (re-sembling) creepers with finger-like leaves?

60 ——— [The lion]

You are worthy of honour, O lion, the king of beasts, with formidable staff like arms and radiant with pride, who, being intent on the flesh of the mighty elephant, does not kill the deer

61 ——— [The horse]

The restrained horse with its mane perfectly erect, and profusely covered with bees, is quivering, like a lotus<sup>2</sup>

1 The throat is conceived here as Cupid's conch, and the three lines on the throat as the impressions of Cupid's fingers as he held the conch for blowing it

2 The words here bear double meanings. Thus 'Varitah'

## 62 ———[The crow]

O crow ! followed by hundreds of cuckoos and more and more puffed up with pride, do not go away from here disregarding the king of birds. If they know you to be a crow, they will forsake you, just as (people throw away) a pebble from a heap of bright gems

## 63 ———[The lamp]

Produced from here conducive to the good of the

means restrained in the case of the horse while in the case of the lotus, it means from the water. *Prasphurati* means quivering, in the first case, while in the second case it means shining. *'Samudancita keśara* means with the manes erect in the first case while in the second case it means with upright pollens. *'Bhramarīlīna* means covered with bees, in both cases the horse is covered with bees perhaps because it is sweating profusely. Probably in the case of the horse, the word *'bhramarī* really implies *'bhrama*' or *'avarta* i.e. curls in the hair on the body which are signs of excellence in a horse. Vide *Śiśupala vadha*, 54 and Mallinātha's commentary on II

noble, and placed in front of (the image of) Kṛṣṇa, the lamp is shining like Abhimanyu <sup>1</sup>

64. ———[The dawn].

Taking in (her) hand the disc of the sun with sprouted<sup>2</sup> garland-like beams (as) the plate containing lights to be waved before a deity, Dawn, daughter of the king of love, is coming for adoring the daughter of ocean (i.e. Lakṣmī) by waving lights

65. ———[The Stars].

Holding the moon<sup>3</sup> as a shining saffron filled plate for Cupid, out on conquering the three worlds,

1 The adjectives here bear double meanings. Thus 'Dhananjaya samudbhūta' means born from Arjuna, in the case of Abhimanyu, while in the case of the lamp, it means lighted from fire. 'Subhadra-vāha-vardhana' means conducive to the happiness of Subhadra, mother of Abhimanyu, in the first case while in the second case it means conducive to the good of the noble. 'Kṛṣṇa purāṇa-arāṇya' means in front of Kṛṣṇa in person, the maternal uncle of Abhimanyu, in the first case, while in the second case, it means in front of the image of Kṛṣṇa.

2 Here the adjective 'Ankurita' suggests that the sun is just rising.

3 'Atreya' is one born of Atri—the moon, or if we accept the reading 'aratri[ka]' in place of 'atreyā', the meaning would be 'holding the (moon like) plate containing lights waved before a deity'.

and making the stars with shining beauty appear like uncooked grains of rice, Lady Night is coming<sup>1</sup> for his good<sup>2</sup>

66 ————[The summer]

On seeing the lotus, (his) dear wife afflicted by the winter, the fiercely blazing sun, making summer his own ally,<sup>3</sup> is shining with the desire to conquer it (viz the winter)

67 ————[The summer winds]

Wandering freely and frequently all around are these summer winds, full of dust and stones, wearing garlands of the flames of the fierce sun completely drying up the water of rivers and leaves of trees immediately by a mere touch, as if, sucked in and emitted out (by the king of serpents) and so possessed of the flames of poison coming out along with the hissing of the king of serpents

1 We accept the reading *ayati* here

2 When a king goes out on a victory expedition ladies hold vessels containing auspicious things like saffron and so on (or wave the auspicious light before him) and scatter rice grains for his victory Similarly, night is here conceived as a lady holding the red plate like moon like the saffron filled plate and scattering the stars like the rice-grains for the well being of Cupid who is going out on a victory expedition Night is the time beautiful for love

3 Or, having brought about the summer its own friend

## 71 ———[Human destiny]

(God) creates the gem of a man as an abode of infinite good qualities and ornamental to the world, then, again, makes him perishable in an instant. Alas! (this) foolish behaviour of Providence is indeed a matter of regret

## 72 RAJAKANYĀ [Passage-at arms between the princess and her poet-lover].

[The princess says —] This is the court-yard of the lion revelling in the blood of a multitude of mad elephants.

[The poet retorts —] Does the elephant forsake the ballakī<sup>1</sup> having shining and tender shoots with new leaves with which it plays?

## 73 —o—

[The poet says —] The life of water-lily that has not seen the moon-beams is in vain

[The princess retorts —] The life of the moon that has not seen the sleepless (i.e. full-blown) water-lily, too, is in vain

1 A kind of tree elephants are particularly fond of

## 74 RASAVATI PRISAMVADA [Kr. na]

I worship Govinda, the handsome one of Vraja the remover of births<sup>1</sup>, holding lute, dark who sports on the banks of the Yamuna, the enemy of demons like Kamsa and others, praised by cowherdesses<sup>2</sup> and adored by the lotus-eyes of the women of Vraja, with his head adorned with peacock feathers and bent in a graceful triple curve

## 75 SARASVATI [Eulogy of the King].

My lord<sup>3</sup> you alone are the supreme protector.<sup>4</sup> you are the cause of hopes, you are the fit person to be fanned by Chowries; though one, you are the soul of the three worlds<sup>4</sup>

## 76 ———[Addressed to a Ketaki-flower]

(Your) leaves are unapproachable on account of thousands of thorns, there is not even the slightest trace of honey (in you), you are dusky with dust. Your faults, O Ketaki, have been overlooked by the bee, fond of (your) fragrance only<sup>5</sup>

1 Or, mundane miseries.

2 Or, gopa+ali-gopali i.e. groups of cowherds.

3 Pata+alam

4 The words bear double meanings. Thus, the stanza may mean also "you alone are the nether region (patalam), you are the bond of the (ten) quarters (i.e. the earth) you, again, are the region of the Amaras (gods) and Maruts (wind god) (ca+amara+marud+bhumih) (i.e. the heaven), though one, you are the three worlds

5 See Introd., p. xxxii, or, this verse may have an implied amorous sentiment, viz., that a lover overlooks the faults of his beloved

## 77. SARASVATI KUTUMBADUHITA [Love]

Obeisance to love, the cause of the delight of the world, the concomitant results of which are, O King Bhoja, men like you

## 78. SILA BHATTARIKA [A lady pleads with her indignant lover]

Love that has become adverse and is painful through separation is wearing away my body. Yama too, incapable of counting days, has lost all mercy (for me). You too have fallen a prey to indignation. Think, O my lord, how can women, tender like clusters of new leaves, live under these circumstances?

## 79. ——— [Plight of a man separated from his lady love]

Thought has arisen in the heart of one separated from his beloved,—seeing this, sleep is gone (i.e. has deserted him). Who would adore a faithless one?

1 i.e. the lover is thinking of his lady love and cannot sleep. Thought and sleep are like co-wives—when one is present, the other is absent.

Or, when sleep finds that the man's heart is occupied by thought (Cinta, a rival lady love as it were) instead of his first lady love (priya), she takes him to be a faithless lover and deserts him.



80 —o— [A lady sends the messenger maiden to her lover]

O messenger maiden ! You are a young woman he (too) is a fickle young man The quarters are black with darkness The message (you are carrying) is indeed (full of) mystery The place appointed for meeting is a deserted one The spring breezes are again and again turning (one's) mind to other directions Go dexterously for arranging a speedy meeting (between us) May the gods protect you

81 ——— [Discourse between the mocking messenger maiden and her mistress]

(Ques) Why are you breathing deeply ? (Ans) I have come hurriedly (Ques) Why are you pleased ? (Ans) I have been favoured (Ques) Why have your locks too become loose ? (Ans) Because of falling down on (his) feet (Ques) What about your waist garment ? (Ans) (It has got loose) because of my going and coming back (Ques) Your face is bedewed with perspiration (Ans) (It has become so) on account of the Sun (Ques) Why are you weak ? (Ans) Because of excessive talking What will you say, O messenger maiden (about) your lips, that have assumed the form of a withered lotus ?

82 —o— [An unchaste woman says]

He who was my first love <sup>1</sup> is my husband. (I re

1 Literally 'stealer of virginity'

sent here), those very same nights in the month of Caitra (have arrived), the same strong-breezes fragrant with the smell of the full blown Malatī flower, are (blowing through) the Kadamba tree, I am also the same old self. Still my heart is longing for stolen amorous sports under the cave creepers on the banks of the river Revā.

83       \*           \*           \*           \*           \*

             \*           \*           \*           \*           \*

84     SITA [The moon]

*Do not be afraid O moon!*<sup>1</sup> *Rahu is not in my liquor*<sup>2</sup> *Rohini*<sup>3</sup> *is in the sky O timid one!* Why

1 The verse is addressed by soliciting lady to a person whom she wants to cheer up

2 i.e. Rahu is not here. Rahu here stands for the husband or the guardian of the lady addressing

3 Rohini stands for the wife of the person addressed to

are you afraid? What is there to be surprised at this that the hearts of men become agitated, often times, during their first unions with experienced ladies?

### 85 SUBHADRA [The milk]

What was milked, after that, boiled and then had its cream taken out and churned rapidly was again, transformed into butter for making clarified butter. The fat (of this milk) is the cause of the succession of evils.

### 86 TPIBHUTVAVASAPASVATI [Eulogy of the king]

O all auspicious Lord Rupavitanka<sup>3</sup> the crest jewel of all kings! Is the roaming of Your Honour with the moon even during the night proper? Let not the moon be embarrassed with shame at the sight of your face, also let not the venerable Arundhati be led to any scandalous behaviour.

1 The soliciting lady means to say neither my husband nor my guardian, nor my wife of whom you may be afraid is here. So why do you fear?

2 The word "sneha" means both fat and affection. The sense is that it is the good, affectionate and tender hearted people that suffer most in the world.

3 or O Lord the most beautiful of all "Vitanka" means

87. ———[Hari].

May Hari, with the rope<sup>1</sup> of snake unknowingly glided off his hands at the sight of Laksmi during the churning of the ocean, (but still) expanding and contracting his arms for nothing, protect the three worlds<sup>2</sup>.

88.       \*               \*               \*               \*               \*

89 VIDYAVATI [A hymn].

The Goddess who is the creator of the world, who brings auspiciousness even to the all-auspicious Lord—obeisance to that Goddess Suminaksi of an auspicious form.

90 ———o——

Having worshipped whom once, people get all desired for objects, obeisance to her, etc

the loftiest point and so Rupavitanka may be simply a descriptive adjective of "Deva"

1 Netra<sup>1</sup> here means rope cp Sridhara Seamin on BhagP 8 7 22 p 452 'Manthanam Mandaram krtva netram krtva tu Vasukim' where he explains 'Netram rajjum

2 Hari was so much charmed at the sight of Laksmi that he did not know when Vasuki went off his hands. He was so engrossed at that time that he did not realise that his hands were moving forward and backward as though he were actually churning even then.

91 —○—

Through a particle of whose grace enjoyment and emancipation are easily obtained—obedience to her etc.

92 —○—

The goddess who imparts the knowledge of Brahman to those who wish for salvation—obedience to her, etc

93 —○—

United with whom Siva perform the five-fold duties<sup>1</sup>—obedience to her, etc

94 —○—

For whose pleasure Siva danced incessantly—obedience to her, etc

95 —○—

From a particle of whose lustre, deities headed by Lakṣmi and Sarasvatī have sprung forth—obedience to her etc

96 —○—

Through a particle of whose grace all sorts of prosperities increase—obedience to her, etc

97 —○—

Who, when adored, destroys all sins and wards off all calamities—obedience to her, etc

1 The five-fold duties are Creation, maintenance, destruction, emancipation and grace

98 —o—

That great power the auspicious one who when worshipped becomes the bestower of all successes — obeisance to her, etc

99 —o—

Forsaken by which goddess even Śiva himself is unsuccessful—obeisance to her etc

100 —o—

From whose feet has arisen the whole Universe of the mobile and the immobile—obeisance to her etc

Having thus eulogised the great goddess and having bowed down to her again, and again I your devoted daughter, pray through your command that my mind may be engrossed unflinchingly to the meditation of your feet, O Mother!

101 VIJJA [Eulogy of the King]

Who among the kings of Lunar and Solar dynasties has not obtained<sup>1</sup> (certain parts of this world)<sup>2</sup> But O my Lord! we consider you alone to be the lord of the world,—who having seized Āṅga<sup>3</sup> having then annexed Kuntala<sup>3</sup> having completely overthrown the

1 Asidatā—asadatavantā . Or, the line may mean whom have we not met ?

= Bhagalpur and its neighbourhood

3 The country of which Vidarbha was the capital . It is also famous as the source of the river Nerbuda . Here Paśāc

extended Cola<sup>1</sup>, and having taken possession of the midland country,\* has now stretched out his hand toward Kañci<sup>2</sup>

102 — [The King's word].

O my Lord! the blade of your word gave birth to a son, viz, fame in the war. (To celebrate it,) the wind is scattering heaps of dusts, like clothes, jackals are singing lustily, headless bodies are dancing, and (there takes place) instantaneously the salvation of enemies from the trammels of mundane existence.

## 103 — [In praise of a poetess]

Not knowing me, Vijjaka, dark like the petals of a blue lotus, in vain indeed has Dandin said that Sarasvatī is all white <sup>1</sup>

## 104 — [In praise of poets in general]

This is a homage to a person who is silent (but) who by his horripilated body is indicating that the ideas of poets are inexpressible by words (but) only flash forth through words fraught with tender feelings <sup>2</sup>

## 105 — [An unchaste woman says]

O neighbour woman! do please keep an eye on my house, be it even for a short while. Often times, the father of this child will not drink the tasteless water of the well (So) though alone I am going quickly hitherforth to the river, covered with tamalas. Let the dense joints of reeds with hard sections scratch my body

## 106. —

We long for boys during (our) childhood, for youngmen during (our) youth and for oldmen even during (our) old age, for such is the proper custom

1 See Kavyadarśa I I

2 Or, this may be a silent tribute of the poetess herself (janasya ayam anjalih) to poets in general



of our family You have began to spend your life with this one husband only Never once in my family, my daughter, such a token of chastity was found

107. ——— [An unchaste woman says]

Say, O Murala, by whom were made the e cane-creepers,<sup>1</sup> with sandy bottoms and thick shadows, clinging up to the end of the shore\*, the permanent home of cool breeze, resounding with the cacklings of water fowls and conducive to the incessant love makings of immodest women<sup>2</sup>

108 ——— [A rustic woman]

Living on a platform (of bamboos) in a cucumber held, with the hairs on her body erect with joy, with her body pressed during love-making and clinging to her lover, with his neck embraced by her two hands out of joy, a low-caste woman, with a view to frightening away the jackals at night, is repeatedly making noise by striking with her feet

1 Nicula also means Hujala see Vaidyaka-sabda-sindhu, p 607, Caraka-samhita, sutra sthana, II 10, Raja-nighantu varga 9

2 Sindra chaya yesam te sandracchayah atajantam vilambante ataj ntavilambirah, sandracchayah ca atajanta vilambina, ca

Or sandracchayah, atajantah meaning the same

the garland of conches which is hanging from the creeper on the top of the hedge

109 ————[A woman separated from her lover says]

O Cupid! you were first conquered by the God with the crescent moon (on his brow)<sup>1</sup>, after that, by the Buddha (the enlightened one) of lofty knowledge, after that, by my dear lover who is away Leaving them aside, you are indeed killing me, a very thin lass, a helpless woman Tie to you, shame upon your manliness, shame upon your splendour, shame upon your bow, shame upon your arrows

110 ————[A woman, separated from her lover, says]

The sky (is covered) with clouds, the earth (is drenched) with fresh water, the quarters (are illuminated) by lightning, the sky (is abounding) in showers, the woods (are full) of Kutaja flowers, and the rivers are full (to the brim) with the flows of water<sup>2</sup> Say, O cruel rainy season! why are you in vain making such a great display of power for killing me alone, a mere poor miserable bereaved woman, separated from her lover<sup>3</sup>

1 ये शिवः See the story of the reduction of Madana to ashes by Shiva Kumara sambhava, canto III

2 Here the gender of the word "dambara" has been confused

3 See Introduction, p xli

### III. ————[Description of the lovely lady's face].

The bud<sup>1</sup> has become larger; the leaves<sup>2</sup> are on every side; unsurpassable<sup>3</sup> is the water<sup>4</sup>; bright the disc of the sun<sup>5</sup>, similarly, the thorns<sup>6</sup> have for long gone underneath, yet, O lovely damsel! Your face has not been conquered by the lotus by which the bees have been attracted thus<sup>7</sup> who has made every pre-

1. Here the lotus is being compared to a warrior, and all the words used have double meanings, applicable to both the lotus and the warrior. Thus, the word "kosa" means bud in the case of the lotus, treasury (dhana-kosa) in case of the warrior, —it implies one puffed up with pride of wealth.

2. The word "patra" means the leaves in case of the lotus, and chariot in case of the warrior.

3. The words "durga" means unsurpassable in case of the lotus, a fort in case of warrior.

4. The word "jala" signifies the water surrounding the lotus, and the water that serves the purpose of a fort.

5. The word "mitra mandala" means the disc of the sun in the case of the lotus, and the circle of friends in that of the warrior. The word "ujjala" means 'bright' in the first case and 'prosperous' in the second.

6. The word "kanṭaka" means thorns that are under the flower in the case of the lotus and petty enemies that have been crushed in that of the warrior.

7. The word "akṛta śilamukha" means the lotus by which the bees have been attracted, and the warrior by whom the bow has been strong.

paration<sup>1</sup> and who is desirous of victory<sup>2</sup>—that is wonder<sup>3</sup>

112 ——— [The eye]

O Lord of men! this glance of yours, as lovely as  
■ fresh blue lotus, enhances the good fortune of your  
friends wholly dependent on you and is the cause  
of the defeat of the enemies and the love of ladies

113 VIJJI [A lady describes her miserable plight  
to the messenger maiden]

When the tie of love has come to be rent assunder,  
when the heart's high esteem has disappeared,<sup>4</sup> when  
a friendly relation (between us) has ceased, when he  
passes before me like an (ordinary) individual, I do  
not know the reason why, my dear friend! my heart  
is not being rent to a hundred pieces thinking about  
those very same past days, spent in that way<sup>5</sup>

114 \* \* \* \* \*

1 In the case of the warrior the words \* racanam krtva  
means 'by arranging his troops

2 Applies to both the lotus who wants to conquer the  
face, and the warrior who wants to conquer his enemies

3 The sum and substance is that though the lotus is  
like the warrior ready in all ways to conquer its enemy, viz —  
the face yet does not —the face is more beautiful

4 i e when they have ceased to respect each other

5 i e the lovers have become supremely indifferent to  
each other

6 i e happily before this estrangement

115. ————[ Message of a lady separated from her lover ].

O friend of my heart ' this is my petition to you, you should spend some days in that very place.' (For) at present this place is unfit to live in, the beams of even the moon are scorching us

116                   •                   •                   •                   •  
                          •                   •                   •                   •

117. ————[Love-making].

When raising her face by pulling her hair, a lover kisses (his lady-love) by force, may the scarcely audible angry mutterings of the indignant lady triumph.

118 ————[Fate].

cessant fall of the end of the rod of adversity<sup>1</sup>,—the crooked Providence is whirling it on and on. We do not know what it will do here<sup>2</sup>.

120 ————[ Fate ].

O dull-witted Providence<sup>3</sup> desist from this vain attempt and arduous perseverance for fulfilling your desire for seeing great men lose patience in time of adversity. The chief mountain-ranges, or the oceans, that have not deviated from their positions even at the time of the dissolution of the world, are not mean<sup>4</sup>.

121. ————[ The songs of rice-husking damsels ].

Splendid are the songs of rice-husking,<sup>4</sup> which are mixed with the jingling of bangles striking against one another in the sprout-like arms, beautiful on account of graceful movements, shining and moving because of (the movement of) pestles, and which are

1 Literally, 'revolving by the contact of the succession of the falls of the end.'

2 Here Providence is compared to a potter the human heart to lump of clay, the cares which it has to bear to the potter's wheel and the misfortunes which it has to undergo to the potter's rod which makes the wheel revolve.

3 The construction as follows —*Kalā śikharināḥ jalaraśayo va na Kalpapaya vyapeta nija bramāḥ naite Kṣudrah*.

4 *Kalāma* = a kind of rice. *Kandani* = pestle so the compound *kalāma-kandani-gtayah* literally means 'songs about rice and pestles.'

accompanied by deep notes, faltering in the breasts, heaving violently from the emission of unarticulate exclamations

122 ————[ Addressed to a Campaka tree ]

O Campaka tree! you have been planted by some one in a garden near (the houses) of wicked wretches of a bad village, where, through their greed, enhanced by the full grown fresh greens! (you have been now reduced to such a state) that your twigs are fit for the repair of broken fences (only)

123 ————[ A tree ]

Having found you giving a good shade, bowing down with the weight of fruits, and imparting profound peace to all, we have come here leaving off the tract. But if your inside be extremely terrible by reason of the burning poison emitted from the shining mouths of the rows of snakes, moving inside (your) hollow, then you are (indeed) blessed!

124 ————[ The sun rise ]

The bees, with their bodies dyed reddish yellow by the pollens of blossomed red lotuses, are humming sweetly in the tanks adjoining the houses. The vander sun disc, kissing the Udaya mountain, and having

1. i.e. these are planted under the Campaka tree and in order that they may have more air and sunshine the foliage of the Campaka tree has been purposely cut off

the splendour of the petals of the newly blossomed bandhujīva flower<sup>1</sup>, is shining brightly.

125 ——— [The rainy season]

Having seen (me), a poor damsel, plunged in the ocean of grief for separation from the lover, let the energetic clouds, heavy with the weight of fresh water, rumble on, let the winds variegated by (i.e. mixed with) the pollens of Kīdamba flowers, blow on, let the peacocks dance (But) O lightning! though we both are women, you, too, heartless as you are, are flashing!

126 ——— [The rainy season]

During the rainy season the rainbow is clearly perceived as the heart of a young woman, not lasting, variegated in colour, stringless, ever curved and rare<sup>2</sup>

127 ——— [The rainy season]

The quarters are dusky with dark clouds, black like

1 A kind of red flower which opens at mid day and withers away the next day at sun rise

2 These adjectives apply both to the rainbow and the heart of a young woman Thus —

	Rainbow	Young woman
Asthira—	Not lasting	fickle
Aneka raga—	having many colours	having passion for many
Guna rahita—	having no string	having no laudable qualities
Nitya vakra—	ever curved	ever crooked
Dusprīya—	rare	difficult to be won



the smoke of dull fire. The earth is green with dense grass with newly sprung-up sprouts. Surely, the time beautiful for love making has arrived, the time when those separated from their beloved ones have no other refuge but death.

123 ————[ The spring ]

The filament in the palāśa-bud—the filament which vies (even) the crescent of the moon (in beauty)—looks like the love god's bow, encased in a red case, sealed with wax

129 ————[ A puzzle ].

The salty ocean is being rebuked thus by annoyed travellers, who, with their throats and palates dry with thirst, are spitting and vomiting out the water without swallowing it. O receptacle of salt! by whom have your nectar-sweet names like "pathodhi jaladhi," etc (all meaning receptacle of water) been given in vain?

130 VIKATĀNITĀMBĀ [ Eulogy of the king].

(O King!) your rival army is like a newly-married bride,—though challenged, does not make preparations for fight does not openly display the various divisions, and is not capable of showing off its valour to you<sup>1</sup>.

1 Here the words have double meanings applicable to both the rival army and a newly married bride

Thus—

*Enemy*

*Bride*

1st line though challenged dares not though rebuked does  
fight not complain

131. ———

Seeing your Fame kiss the face of Dame Horizon, the jealous sky, full of lustre, amassed dense clouds'; (consequently) she herself (i.e. sky), too, was embraced by him (i.e. by Fame) warmly "

132. ———[A lady in tryst is being accosted]

"Where are you going, O lovely-thighed one! in (this) dark night"? "There, where the lord of my life, my heart's darling, resides " "My young lady, you are unaccompanied, say, why are you not afraid?" "Surely, Cupid with feathered arrows is my companion "

133. ———[ The bride-groom is accosted by a personal friend of the bride ].

Young, slender and tender as she is, do not have

2nd line does not dare to display ' does not dress and openly the various divi- adorn herself in public sions of the army, such or practise coquetry, as foot soldiers, horse soldiers, etc

3rd. line is not able to show off its is not able to lord it valour over her husband

1. In order to hide the face of her rival Lady Horizon and draw the attention of Fame to herself

2 Note the pun here The compound ' prthu-payodharodgama' may also mean that Lady Sky, jealous of her rival Horizon, is trying to attract her Lover, Fame, by exhibiting the beauty of her bust and is thereby successful in getting the warm embrace of Fame

any fear, for does it ever happen that a bud breaks down under the weight of a bee? Therefore, she should be pressed relentlessly by you in secret. The sugar-cane does not yield up its entire juice if pressed slightly.

134. ————[ Addressed to an indignant woman ]

Without considering the consequence of love, ignoring your friends why have you, without any cause, become angry with your sincere lover. You have brought (upon yourself), with your own hands, these charcoals, the flames of which are burning glowingly in the fire of separation. So, now stop crying in the wilderness.

135. ————[ Description of the heroine ].

Who is here like another river of beauty,—where blue lotuses are floating together with the moon<sup>1</sup>, whence the broad temples of an elephant are coming out<sup>2</sup>, where there are other trunks of plantain trees and stalks of lotuses<sup>3</sup>?

1 i.e. the blue lotuses are floating together with the reflection of the moon. The lotuses represent the eyes and the moon represents the face.

2 i.e. the breasts are huge like the temples of an elephant.

3 i.e. the trunks of plantain trees represent the thighs the lotus stalks the arms. The river represents the young lady.

- 14 ROHA [The messenger-maiden tries to pacify the offended lady who has quarrelled with her lover]

He, without whom you cannot live, should be conciliated, even though the fault be on his side. Even when the fire burns a city, say, to whom is it not dear?

- 15 SASIPRABHA [A lady, blamed of excessive forbearance towards her guilty lover, replies to the messenger-maiden]

I dance to the tunes my lover plays, fickle though his love may be. Though the tree is immovable by nature, the creeper twines around it.

- 16 VADDHAVAHI [A friend consoles the lady, separated from her lover]

O you, whose husband is away, take heart. These are not the clouds of the newly arrived rainy seasons, but only the cliffs of the Vindhya mountain blackened by the soot of the forest fires during the summer.

## APPENDICES

## APPENDIX I

### SUBJECTS TREATED BY THE SANSKRIT POETRY

<i>I Deity</i>		
	Siva	2
	Er na	1
	Hari	1
	Sarasvati	1
	Suminaka	12
	Avalokite-sara	5
		23
<i>II Human beings</i>		
King	Eulogy of the King	7
	King's enemies	1
	King's weapon —	
	Bhusanda	2
	Sword	1
	King's War	1
	Wife of the enemy of the King	1
	Poet	1
	Poetess	1
	Greedy man	1
	Miser	1
	Crook	1
	Leper	1
		19
<i>III Beauty of features</i>		
General	(Male)	1
General	(Female)	2
After bath		1
Hair		1
Brow		1
Eyes		1
Side glance		1



I *Animals birds and insects*

Lion	1
Horse	1
Crow	1
Bee	1
	<hr/>
	4

VI *Nature*

Dawn	1
Sun	1
Sun rise	1
Sun set	1
Morning breeze	1
Moon rise	1
Moon lit Night	1
Stars	1
Cloud	1
	<hr/>
	9

VII *Seasons*

Summer	1
Summer-day	1
Summer winds	1
Rainy sea on	4
Spring	1
	<hr/>
	10

VIII *Trees and flowers*

Ketaki	1
Campaka	1
Tree	1
Vimba	1
	<hr/>
	4



IV. *Things*

Incense	1
Lamp	1
Milk	1
Ocean	1
	<hr/>
	4

V. *Philosophical*

Human destiny	,
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VI. *Religious*

Religious discourse	
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VII. *Miscellaneous*

Kalpa taru	1
Songs of rice husking	1
	<hr/>
	2

## APPENDIX II

### SUBJECTS TREATED BY THE PRAKṚIT POETESSES

#### I Love

Mood- types	{ One whose husband is docile (svādhīna- patika) ---	1
	{ One whose husband is away (pro-ita bhatika)	1
	{ One whose husband is guilty (khandita)	1
	{ One who has quarrelled with her husband (kalabāntarita)	2
	{ One who is separated from her husband (virahotlāntarita)	2
	{ Unchaste woman	1
	{ Forward woman	1
	{ Docile wife	1
	{ Messenger maiden remonstrates with the cruel lover	1
	{ Messenger maiden defines a ladies' man	1
		15

#### II Trees

The banvan tree	1
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87 पातु तिनोभं	39	93 यया शिरोऽपि	40
64 प्रभातं वेला	28	102 गरा पुत्र देव	43
17 प्रभ्रमयद्भुति०	8	96 यस्या प्रमादं मातृश	41
47 प्रियतमस्यमिमाम्	20	91 यस्या प्रमाद-लेखेन	40
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79 प्रिया विरहितस्याथ	35	36 यस्या स्वरूपम्	15
133 बाला तन्वी	57	89 या देवी जगता	40
6 भुवन-लयं वन्दित०	3	92 या दया मुक्ति०	40
101 भूपाला शशि०	42	98 या ध्याता	41
38 भ्रमन् वनान्ते	16	49 यामीलप्यवमाय एव	21
108 मये रोमाञ्चिताङ्गी	46	97 या स्तुता	41
127 मलिनं हुतभुग्०	54	95 लक्ष्मी सरस्वता०	41
19 महाचण्डीव	9	135 लावण्यं मिन्धु०	58
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118 मायदिमं गन०	50	106 वयं बाल्ये धालान्	45
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84 मा भै शशाङ्क	38	61 वारितं प्रस्फुरत्येव	27
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	12 LAKSMI	
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	14 MADHURI	
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	15 MADHURI TRIKSHI	
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### INDEX OF THE KUNNIS FINISHED MANUSCRIPTS TITLES UNDER FIVE HOTTES

#### 1. DEVALAKI MANIKI

*Vaid janatha prasad prastuti* (Historical poem)

#### 2. CANGADUTI

*Madhura vijaya or I rai i rai i ja carita* (Historical poem)

#### 3. LAKSHMI RAJINI

*Santana Gopala I rai ja* (Pastoral poem)

#### 4. MADHURAJANI

*Ramayana I rai ja* (Epic poem)

#### 5. RAMABHADRAJANI

*Raghunathabhyudaya* (Historical poem)

#### 6. TIRUMALAMPAL

*I aradambala parinaya* (Campu)

## APPENDIX VI

### ALPHABETICAL INDEX OF THE WORKS OF MODERN POETESSES, ARRANGED ALPHABETICALLY UNDER EACH POETESS

#### 1 ANASOYA KAMALABAI BAPAT

*Śrīdatta pañcāmṛta*

#### 2 BALAMBHAI

i *Subodha-Rama carita*

ii *Ārya Rāmāyana*

iii *Guna lādambā*

iv *Devi traya triṃśan-mala*

#### 3 HANUMAMBA, VENNELAKAMTI

i *Brahmananda Sarasvatī paduka-pujana*

ii *Samlāra Bhagavat-pada-sahasra namaśali*

iii *Datta-pūjā-gīta lādambā*

#### 4 KALASUADARI

*Hulasya campu lāya*

#### 5 KAMAKSI

*Rama carita*

#### 6 MANDAYAM DHATI AIAUFLAMMA

*Buddha caritumṛta*

#### 7 RADHAPRIYA, Joint Author

*Rudha Goṇḍa śarad rusa*

#### 8 LALAMBHAI

*Lalambhara campu-lāya*

#### 9 SIDDHIBHAI PAJANI

*Campu Bhagavata*

10. *ŚŪNĪYĀNĪ DĒVĪ*

*Kārikā-kāṣṭhā*

11. *ŚUNDAPIVALĪ*

*Rāmāyaṇa-campū-kāṣṭhā*

12. *TRIVĒNĪ*

i. *Bhṛūga-vandana*

ii. *Lakṣmī-sahasra*

iii. *Raṅgābhyaśudaya*

iv. *Raṅganātha-sahasra*

v. *Raṅgarat-samudaya*

vi. *Sampatī-umara-śṛṅga*

vii. *Śulā-vandana*

viii. *Īttīa-mudra-bhadrodaya*

## APPENDIX VIII

### LIST OF ABBREVIATIONS

AmarK.	Amara-kośa
AmarKU.	Amara-kośodghāṭana
AISPBMS	Alphabetical Index to the Sanskrit Printed Books and Manuscripts.
AK.	Alamkāra-kaustubha
AL.	Ananda-laharī
Alt	Alternative.
AM.	Alamkāra-muktāvalī
AgnīP	Agni-purāṇa.
AS.	Alamkāra-sūtra
ASR.	Alamkāra-sarvasva
Ast	Astādhyāyī of Pāṇini
ĀsvGS.	Āśvalāyana-grhya-sūtra
AVM.	Abhidhā-vṛtti-mātrkā.

### B

BhāgP	Bhāgavata-purāṇa.
BhP.	Bhaviṣya-purāṇa
BhojaP	Bhoja prabandha.
Bodhic.	Bodhicaryāvatāra
BrhUpan.	Brhad-āraṇyaka Upaniṣad.

### C

ChandM.	Chandomañjarī
cp.	Compare
CS.	Cāṭu-sloka.

### D

DeśiNM	Deśi-nāma-mālā.
DL	Dhvany-āloka.

# APPENDIX

DNM. Dhananījaya-nāma-mālā  
DR Daśa-rūpa

## I

f. Folio  
f. n. Foot-note.

## G

GāthSS. Gāthā-sapta-śatī.  
GaudV. Gauda-vaha.  
GOS. Gaekwad's Oriental Series

## H

HarV. Hari-vamśa.  
Hist. of Ind. Lit. History of Indian literature.

## I

Introd. Introduction

## K

KA. Kāvya-lambāra.  
KAS. Kāvya-lambkāra-śekhara  
KAS. Kāvya-lambkāra-sūtra.  
KalP. Kalki-purāna.  
KāmaS. Kāma-sūtra  
KarMañ. Karpūra-mañjarī.  
KD. Kāvya-darpana.  
KM. Kāvya-mīmāṃsā.  
KP. Kāvya-prahāsa.  
KS. of Hema-  
candra Kāvyaṇuśāsana of Hemacandra.  
KS. or KVS. of  
Vāgbhaṭa Kāvyaṇuśāsana of Vāgbhaṭa.

KumārPC.	Kumārapāla-carita.
KūrP.	Kurma-purāna.
KVS.	SeeKS
KVS.	Kavīndra-vacana-samuccaya.

## I.

IOLC.	India Office Library Catalogue
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## L

l	Lane
LalVis	Lalita-vistara.

## M

M.	Metre.
MS	Manuscript
MahBh.	Mahābhārata
MahVyut.	Mahā-vyutpatti
MatP	Matsya-purāna
MegD	Megha-duta.
MeruT	Meru-tantra

## N

NāDKS.	Nāya-dhamma kaṇḥa-sutta
no.	Number.
NSP	Nirnaya sīgara press

## P.

p.	Page
PrāDĀ.	Prākṛta-dhāt v-ādeśa
PāiLNM.	Pāya-lacchī-nāma-mālā.
PR.	Padya-racanā.
PrākPain.	Prākṛta-paṅgala.
PrāPraḥ.	Prākṛta-prakāśa.
PrāSah.	Prākṛta-sahasra.
PrāSRM.	Prākṛta-sukta-ratna-mālā.



SulhMA	Sulh-vita mukti-valli
Sujac	Suj-avardha-carita
Surc	Surovardhani-carita
SAV	Sal-la-vyasa-vivara

I

Iti Theri-nath

V

v	Verse
vr	Varnat-tantra
Var	Varnana
Vamp	Varnan-jurana
Vak	Vaktra-rachana
VismulP	Vismu-jurana
Vl	Vaktra-jivita
VrtRat	Vrtta-ratnakara
VV	Vaktra-vachana

- Alamkāra-sarvasa-ṛyākhyā* by Samudrabandha  
*See Alamkāra-sūtra* by Rājānaka Ruyyaka.  
*Alamkara-sarvasa* by Mankhuka \**ṛyākhyā* by S.  
*Alamkāra-sutra* by Rājānaka Ruyyaka *Alamkāra-*  
*sarvasa* by Mankhuka [ also called Mankhaka  
 and -Mankha]. \**ṛyākhyā* by Samudrabandha.  
*Alamkāra-sutra* by Rājānaka Sṛi Ruyyaka with the  
 Vṛtti *Alamkāra-sarvasa* by Mankhuka and  
 commentary by Samudrabandha, on the latter.  
 Ed by T Ganapati Śāstrī *Trivandrum Sanskrit*  
*Series*, no. XL Trivandrum, Govt. press, 1915
- Alamkāra-tilaka* by Vāgbhata. *See Kāvyaṇuśāsana*  
 by Vāgbhata: A by V
- Alphabetical Index* to the Sanskrit Printed Books  
 and Manuscripts Compiled by the office of the  
 Asiatic Society of Bengal Calcutta, 193<sup>9</sup>
- Amara-kośodghātana* by Kṣīrasvāmin *See Nama-*  
*lingaṇuśāsana* (also called *Amara-kośa*) by  
 Amarasimha: A by K.
- Amarasimha. Nama lingaṇuśāsana* [also called *Amara-*  
*kośa*]
- Ambikā-parinaya-campu* [also called *Varadāmbikā-*  
*parinaya-campu*] by Tirumalamba. *Ambikā-pari-*  
*naya-campūh*. Tirumalambayā prāṇitā Lakṣma-  
 nasvarūpa...ity etah sampaditā. Lahore, Bombay  
 machine press, 193<sup>9</sup>
- Ānanda-laharī*, attributed to Saṃkhara Ācārya  
 Stava-kavaca-kalpa-drumah, compiled by Guru-  
 nātha Vidyānidhi Bhaṭṭācārya [ *Ānanda*  
*laharī* ]. 1917-18 *See Stava-kavaca-kalpa-*  
*druma*, attributed to Saṃkhara Ācārya
- Ānandavardhana. Dhīany-āloka*

Anthology. See *Kosa-kāvya*

Arohaka Bhagadatta Jalhana, comp:—

*Sukti-muktāvalī*

*Sūti-muktāvalī-samgraha.*

*Āstadhyāyī* by Panini. *Mahā-bhāṣya* by Patañjali.

*°prodīpa* by Kaiyata. *°uddiyota* by Nāgeśa Bhaṭṭa.

*Mahābhāṣya pradīpoddīyota* by Nāgeśa Bhaṭṭa.

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Asiatic Society of Bengal, 1899, 1901-1903.

— See also *Siddhānta-kāumudī*.

*Āśvalāyana-grhya-sūtra*. *Āśvalāyana-grhya-sūtra* ..

Ed. by T. Ganapati Sastri. Trivandrum Sanskrit

Series, no. 78 Trivandrum, Government press, 1923.

*Bālāmukhā*. *Subodha-Rāma-carita*.

*Bālīmūl*, V. See *Bālīmukhā*.

*Bālīlā*. *Rhoja-prabandha*

Bhagadatta Jalhana. See Arohaka Bhagadatta

Jalhana.

*Bhāmaha*. *Lāryālamkāra*.

*Bhāgarata-purāṇa Bhāgarata-bhāṣārtha-dīpikā* by

Śrīdhara Svāmīn. *Śrīmad-Bhāgarata*. *Dvādaśa-*

*skandhātmakam* .. *Śrīdhara-Svāmī-kṛta-Bhāṣārtha-*

*dīpikā nāma* [12]-*sametam* .. *Pañcāṅga-Tarā-*

*ratna-sampāditam* 5th ed. Calcutta, Vāṅga-

śilpi ed., 1925.

*Bhāgarata-bhāṣārtha-dīpikā* by Śrīdhara Svāmīn.

See *Bhāgarata-purāṇa*. B. by Ś S

*Bhāmaha*. *Manorath* ? See *Prākṛta-pralāpa* by

Vararuci. M. 1 v B

*Bhāṇḍārka*, R. G. See *Rāmakaṇṇa* *Goṣāla Bhāṇḍārka-*

*lāra*.

*Bhārata bhāṣa-dīpikā* by Nilakanṭha See *Hari-tar* 11

B 13 N

—See *Mahābhārata* B 13 N

*Bhaṭṭa Kedāra* *Īrtta ratnākara*

*Bhaṭṭoji Dikṣita* *Siddhanta Janmudā*

*Bhavarīya purāṇa* Atha Śrī Bhavarīya mahā purāṇam  
prarabdhate Id 13 Govindā Parāsurama Bhaṭṭa  
of Ravera Bombay Venkaṭesvara press, 1897

*Bhīmaseṇa Dikṣita* *Suddhī sāgara* See *Kāṇva prakā-  
śa* by Mammata & by H D

*Bhojadeva, King of Dhārā* *Sarasvatī tantrābhāṣa-  
nā*

*Bhoja prabandha* by Ballala The *Bhojaprabandha*  
of Ballala Bombay Viraṇva sāgara press, 1928

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139 सुरभित सकल०	delete	131	11
Lines 22-23	delete	136	22 23
139 सुरभित सकल			.
वनाम्ने 59	139 अपसर मधुकर 59	138	last line
attributed to			
Śamkara Ācārya	delete	150	32
Venīdatia, etc	delete	195	20

### Additions

Add	after	Page	Line
छण (74)	Rasavati Prtyamvada	33	
(candra-bindu)	The use of	62	18
पर	ख	64	12
139 अपसर मधुकर 60	138 अन्यास तावद् 9	128	11
46 लिखति न० 20	यामोत्य०	134	

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Bee . 1	Bee 2	125	6
4	5	"	7
Nimba	delete	"	30
4	3	"	31
126 अद्विष्ट			
कलधौत-गिरि०	delete	128	16
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